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ILLUSTRATIONS
OF
EURIPIDES.

MUSEUM BRITANNICUM

ILLUSTRATIONS

OF

EURIPIDES,

ON

THE ION AND THE BACCHÆ.

BY

RICHARD PAUL JODRELL, ESQ. F.R.S.

O Poema tenerum et moratum atque molle!

CICERO.

Apud Fulvium Urſinum.

I.K.Sherwin Sculp.

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MVSEVM
BRITAN
NICVM

PREFACE.

THE contemplation of a Græcian Drama under every point of view conſtitutes the deſign of theſe Illuſtrations. The Preliminary Eſſay diſcuſſes the Hiſtory, Mythology, Laws, and Cuſtoms, on which the Fable is founded, and is intended to prepare the mind of the Reader by connecting ſeveral obſervations, which would obtrude on his attention with more inconvenience, if they were ſeparately diſperſed. The Intermediate Notes ariſe from the paſſage, to which they refer in the Original and Engliſh Tranſlation by ſubſtituting the different texts, and are conſequently very miſcellaneous in the ſeveral objects of their critical inquiry. As the Author was not limited in the narrow boundary of an Editor's or Tranſlator's page, he has often indulged himſelf with the full inveſtigation of the ſubject, when the nature of it has been intereſting enough, or the materials ſufficiently copious to require it. The Final Eſſay contains an analyſis of the ſeveral beauties and defects of the Drama, conſidered under the conſtituent parts of its Plot, Characters, Sentiments, and Language; It traces the delicate

connexion of the Choral Odes, that important and beautiful part of an ancient Tragedy, and illuſtrates the Hiſtory of the Græcian Theatre in a new and comprehenſive mode of Criticiſm: It alſo extends its inquiry to the more modern Plays on the ſame ſubject, which have been repreſented on the Roman, Italian, French, and Engliſh ſtages. The few Annotations, which follow this Final Eſſay, are only calculated for the attentive Reader of the Original, as they chiefly relate to the Greek Text, and therefore the tranſlation of the lines, to which they refer, has been omitted. It remains to inform the Publick, why the two plays of the Ion and Bacchæ were here ſelected by the Author for the particular purpoſe of theſe Illuſtrations: And this circumſtance aroſe from the communication by the Engliſh Tranſlator of his intention to publiſh his poetical verſion of Euripides with a view to the chronological æra of the ſeveral dramas, and not according to the printed form of the Greek Editions in the ſame manner as he had formerly done Æſchylus: His original deſign therefore was to have followed that ſeries of chronology, delineated by the Pere Brumoy[1], who has given the precedence to the Ion: On this information and authority the Commentator began to employ his attention on this particular Drama, as the firſt object, and had nearly completed his remarks upon it before he diſcovered the

[1] Théatre des Grecs, tom. 4. p. 93. Ed. 1732.

error in the calculation of the French Critick, and found that the Tragedy of the Bacchæ was in point of æra antecedent to the Ion[1]: But he would not have been able to have accomplished the publication of this book by the time, in which he understood, that the English Translator intended to produce his first volume, if he had not begun to commit to the Press his observations on the Ion, while he was employed in collecting and arranging the materials for the Bacchæ. And in his judgment the æra of chronology of the Græcian Dramas in regard to the contemplation of the Modern Reader is a matter of the most trifling consideration. When the author engaged originally in the attempt, he was not aware of the extended field of Criticism, which gradually expanded itself to his view: And his design was to have prefixed to this volume the life of Euripides, but neither the space of his work nor the time of performance would permit the execution of this idea.[2] If he should be flattered by any success, attending these Illustrations, to pursue this Plan of dramatick inquiry on other Plays of this Græcian Poet, the hif-

[1] See my Notes No. 1. on v. 192 of the Ion, p. 87. & No. 1. on v. 2. of the Bacchæ, p. 317.

[2] These Illustrations were intended to form One Volume, and therefore the number of the pages has been continued; but a second frontispiece was afterwards added on the completion of the Work to enable the book to be bound with more convenience to the Reader.

tory of his life will become the firſt object of attention: But if this event ſhould not happen, the commentary on theſe detached Plays may be conſidered an entire work, as far as it extends, and may ſuggeſt perhaps to ſome abler Writer the great idea of accompliſhing an Hiſtory of the Græcian Theatre on an enlarged plan, of which the Pere Brumoy has only furniſhed an elegant abridgment in miniature. With reſpect to the performance, now humbly ſubmitted to the Publick, the Author concludes by borrowing the following remark from Quintilian *: In cæteris enim admiſcere tentavimus aliquid nitoris, non jactandi ingenii gratiâ (namque in id eligi materia poterat uberior) ſed ut hoc ipſo alliceremus magis juventutem ad cognitionem eorum, quæ neceſſaria ſtudiis arbitramur, ſi ducti jucunditate aliquâ lectionis libentius diſcerent ea, quorum ne jejuna atque nuda traditio averteret animos, & aures præſertim tam delicatas raderet, verebamur.

* Inſt: Orat: l. 3. c. 1. p. 211. Ed. Burman.

DRA-

DRAMATICK ILLUSTRATIONS

OF

THEION.

Pianta così, che pare
Eſtinta, inaridita,
Torna piu bella in vita
Talvolta à germogliar;
Face così talora,
Che par che manchi, e mora,
Di maggior lume adorna,
Ritorna à ſcintillar.

(Metaſtaſio, Gioas, A. 1. S. 1.)

ION.

PRELIMINARY ESSAY.

THE moſt ſuperficial reader of the romantick fables of Pagan antiquity muſt have been often ſhocked with thoſe terreſtial crimes, which credulous men have imputed to their viſionary gods. As moſt of theſe, if not all of them, were originally mortals, whom human adulation had exalted and deified, they tranſlated not only their virtues, which alone gave them pretenſions to this elevation, but alſo their vices into heaven. Theſe were ſuppoſed to adhere to them even in this new ſtate, and were fabulouſly repreſented to have been often repeated. It is no wonder if in the number of theſe gallantry became a favourite amuſement with enamoured Deities, who were the abject ſlaves of human paſſions: hence every Heathen God in the Pantheon was metamorphoſed into a celeſtial knight-errant, who deſcended from the palace of Pagan Heaven to viſit his humble miſtreſs on earth. When

this polite tenet had been once eſtabliſhed in the antient code of ſuperſtition, the women would naturally ſupport an error which paid ſo flattering a compliment to their own vanity: every Græcian virgin of ſuperior rank and tranſcendent charms could attribute her pregnancy from the voluntary embrace of a mortal lover to the irreſiſtible influence of an enraptured God:

'Hail, happy nymph! no vulgar births are ow'd
To the prolifick raptures of a God.

POPE, Od. b. XI. v. 298.

Hence, in the faſhionable calendar of antiquity, the number of harlots thus diſtinguiſhed was by no means inconſiderable. The heroine of this play, Creuſa, was honoured with the addreſſes of Apollo in the cave of Macrai near the citadel of Athens. She was a princeſs of the moſt illuſtrious deſcent; whoſe pedigree we muſt trace to underſtand ſeveral alluſions in the drama. Her grandſire Erichthonius (if we reckon from Cecrops) was the fourth king of Athens; and he was diſtinguiſhed with the honourable appellation of earthborn; the cauſe of which epithet was founded on the monſtrous extravagance of Pagan Mythology; for in the language of Ovid he was fabled,

"The ſon of Vulcan, without [2] mother born."

MET. l. II. v. 576.

Yet

[1] Ἐπεὶ οὐκ ἀποφθίμενοι γένωνται
Ἀθανάτων (Hom. Odyſſ. l. XI. v. 249.

[2] This ridiculous ſtory, too indelicate to be here inſerted, may be ſeen in Apollodorus (Bibl. l. III. c. xiii. ſect. 6.) in Hyginus (Fab. 166.) and in Lucian (Deor. Dial. 8. vol. I.) But I entirely aſſent to the remark of Euſtathius on Homer, in the paſſage cited in my next note, that the whole ſtory

Yet Homer ſeems to have applied this circumſtance, related of Erichthonius, to his grandſon Erechtheus,

That ow'd his nurture to the blue-ey'd maid;
But from the teeming furrow took his birth,
The mighty offspring of the foodful earth.

POPE. Il. B. II[3]. v. 660.

Immediately after his birth, the infant was conſigned by Minerva [4] to the virgin daughters of Cecrops and his wife Agraulos, with a ſtrict prohibition not to open the caſket in which he was contained: but theſe virgins violated this divine injunction [5], and afflicted with madneſs, as a puniſhment for their criminal curioſity, they daſhed themſelves againſt a rock [6]. At the time when Minerva committed to them the cuſtody of Erichthonius, ſhe delivered two ſerpents,

ſtory ſhould be conſigned to ſilence, and buried in oblivion, εἰς σιωπὴν, καὶ θολίον καλασαπῆναι τῇ γῇ. According to Tzetzes, in his Commentary upon Lycophron, Minerva, or Belonica, daughter of Bronteus, was a queen, and married to Vulcan, father of Erichthonius, by her. (See Meurſius de Reg. Attic. l. I. c. 14. and l. II. c. 1.)

[3] Euſtathius, in his Comment on this paſſage, remarks, that ſome aſſerted this identity of perſons in Erechtheus and Erichthonius ἰσχὺς δὲ τὸν αὐτὸν καὶ Ἐριχθόνιον φασὶν. (Il. II. v. 548. ed. Baſil. 1560.) and other correſponding inſtances may be ſeen in Meurſius (De Reg. Athen. l. II. c. 1.) Sir Iſaac Newton alſo, in his Chronology, unites theſe different characters, (p. 143. ed. 1728.) but, according to the moſt acknowledged teſtimony, and the antient records of Græcian hiſtory, they were diſtinct monarchs, as mentioned in this play of Euripides.

[4] V. 21. Thus Ovid,

Nam tempore quodam
Pallas Erichthonium, prolem ſine matre creatam,
Clauſerat Actæo texta de vimine ciſtâ;
Virginibuſque tribus gemino de Cecrope natis
Hanc legem dederat, ſua ne ſecreta viderent.

(Met. l. II. v. 552.)

[5] V. 273. [6] V. 274. See alſo Pauſanias Att. l. I. c. 18. and Apollod. Bibliot. l. III.

as guardians of his body [7]: Hence it became a cuſtom to place golden ſerpents in the cradles of his deſcendents [8], which they uſed to wear alſo as necklaces [9]; and we may fairly collect, that for this reaſon the ſtatue of Minerva, in the temple of Erechtheus at Athens was attended by theſe οἰκουροὶ ὄφεις, or tutelary ſerpents, mentioned by Apollodorus [10]: For Pauſanias [11] aſſerts, that at the bottom of a ſpear, in the hand of a ſtatue of Minerva, there was a ſerpent, which ſignified Erichthonius: There are three figures of the Minerve Poliade, or the Guardian of the City, with the ſerpent marching before her, engraved in Montfaucon [12], which I conceive to allude to the ſame ſymbol of her protection. As no mention is made of Pandion, the fifth king of Athens, in this play, we ſhall paſs to the ſixth king, Erechtheus, grandſon of Erichthonius, and father of Creuſa. This monarch was diſtinguiſhed for the patriotick ſacrifice of his virgin daughters, who were royal victims for their country [13]: This exalted act of antient heroiſm was eminently extolled both by the Greeks and Romans: Euripides compoſed a play on the ſubject, entitled Erechtheus, of which ſeveral lines are ſtill preſerved; and for furniſhing ſo excellent an example of animating virtue to the minds of his countrymen, he is applauded by the orator Lycurgus [14], who thus relates the

[7] V. 23, & 1429. Thus Ovid,

At intus
Infantemque vident apporrectumque Draconem.
Met. l. II. v. 561.

[8] V. 25, & 1429. [9] V. 1431.
[10] Biblioth. l. III. See alſo Heſychius (vox Οἰκουρὸς.)
[11] Attic. l. I. c. 24. [12] One may be ſeen in his Antiquité Expliquée, Tom. I. l. III. c. 10. Pl. 81. and the other two in his Supplement, Tom. I. c. 7. Pl. 39. [13] V. 278. [14] Contra Leocratem. Orat. Græc. ed. Reiſke. Vol. IV. Par. II. p. 202.

ſtory:

ſtory: "When [15] Eumolpus with a formidable Thracian army "was advancing to the walls of Athens, Erechtheus, con- "ſulting the oracle of Delphi on the means of victory, re- "ceived for anſwer, that, if he ſacrificed a daughter before "the engagement of the armies, he would be ſuperior to the "enemy: he complied, and conquered [16]." But after this event, Neptune, being enraged for the loſs of his ſon Eumolpus, ſmote Erechtheus with his trident [17]; and he died, ſwallowed by an earthquake, according to Apollodorus [18] and Euripides [19]: But Hyginus [20] aſſerts, that he was ſtruck at the interceſſion of Neptune with lightning by Jupiter; and that the ſacrifice of his daughter was ſubſequent to the victory over Eumolpus, as an atonement to the God. After his death he was held in the higheſt veneration by the grateful Athenians; divine honours were paid to him, and a temple erected to his memory, which Cicero [21] mentions to have

[15] This war of Eumolpus is mentioned by our poet, in his Phœniſſæ (V. 861.) and the Scholiaſt there aſſigns for the reaſon of it the revenge of Neptune, who being vanquiſhed in his conteſt for Attica by Minerva by means of the olive tree, excited his own ſon againſt the Athenians.

[16] Pauſanias mentions two large ſtatues of brass at Athens, repreſenting men engaged in a fighting poſture, one called Erechtheus, and the other Eumolpus; but he adds, that none of the Athenians, acquainted with antiquity, were ignorant that it was Imaradus, ſon of Eumolpus, who was killed by Erechtheus. (Att. l. I. c. 27. See alſo l. I. c. 5 & 29.)

[17] V. 280. [18] L. III. c. 14. ſect. 3. [19] V. 283. [20] Fab. 46.

[21] Sed ſi ſunt hi Dii, eſt certe Erechtheus, cujus Athenis et delubrum vidimus et ſacerdotem. (De Nat. Deor. l. III. c. 19. To this Minerva in the Odyſſey retires,

Δῦνε δ' Ερεχθῆος πυκινὸν δόμον. (L. VII. v. 81.)
And to Erechtheus' ſacred dome retreats.
(Pope, B. VII. v. 106.)

This temple Herodotus informs us (l. VIII. c. 55.) was in the Acropolis of Athens: And Sir George Wheler relates, that among the buildings and ruins on the north ſide of the temple of Minerva he came to the temple of Erechtheus: It is known to be that by two marks out of Pauſanias. (Travels into Greece. B. V. p. 364.)

ſeen at Athens; and he obſerves, that both he and his daughters were included in the number of the divinities [22]. Theſe were peculiarly honoured and immortalized under the emphatick appellation of "Παρθένοι [23] the Virgins." Creuſa owed her preſervation to her infancy; for ſhe was then a child in her mother's arms [24]; and, according to our poet, was the ſole heireſs and the only ſurviving progeny of this ancient and adored family. When ſhe perceived the natural conſequences of her connexion with Apollo, apprehenſive of the ignominy of a diſcovery [25], ſhe expoſed her illegitimate infant in the ſame cave of Macrai, where ſhe was compreſſed and delivered [26]: This was a place conſecrated to Pan [27], and often uſed by the Athenian Damſels for the ſame purpoſe [28], as we may collect from the expreſſion of the chorus. The horrid cuſtom of abandoning infants, which recoils with ſo much vehemence againſt human nature, and overthrows that fine ſentiment of the ϛοργὴ, or parental affection, was practiſed to their everlaſting infamy by the Græcian [29] States, the Thebans alone excepted. This babe of Creuſa, who is the Ion of the play, was left in a little caſket [30], and enveloped in a robe of his mother's curious embroidery [31]; in the centre of which was inter-

[22] Ob eam enim ipſam cauſam Erechtheus Athenis filiæque ejus in numero Deorum ſunt. (De Nat. Deor. l. III. c. 19.)

[23] V. 278. [24] V. 280. [25] V. 898 & 1498.
[26] V. 949. [27] V. 492 & 938. [28] V. 502.

[29] Plutarch, in his life of Lycurgus, informs us, that among the Spartans the father had not a diſcretionary power to educate his infant; but was obliged to carry it to the place of aſſembly, where the moſt antient of his tribe examined the child; and if he were ſtrong and well-built they ordered him to be educated, and aſſigned him a portion: if weak and ill-ſhaped, they plunged him into a repoſitory near mount Taygetus. (Ed. Bryan, Vol. I. p. 106.) [30] V. 19. 26. 1398. 1412. [31] V. 1417. 1425. 1491.

woven

woven a gorgon [32], and it was claſped, like an ægis, with ſerpents [33]. She alſo adorned it with all the trinkets which ſhe was then enabled to beſtow [34]; and beſides the golden ſerpents, in conformity with the eſtabliſhed cuſtom of her family [35], a chaplet of the conſecrated olive of Minerva was annexed to the infant [36]. Theſe little pledges of affection enabled the parents to diſcover their own offspring, if by chance it were reſcued from death, and preſerved by the humanity of a ſtranger: But policy alſo annexed ſuperſtition in this reſpect to the generous inſtinct of nature; for when Creuſa beſtowed theſe ornaments on her babe, ſhe did it, as he was near death [37] in her apprehenſion. Thus Soſtrata in Terence ordered her ring to be expoſed with her daughter,

Si moreretur, ne expers partis eſſet de noſtris bonis
(HEAUT. A. 4. S. 1.)

"That in caſe of her death, ſhe might have part of their "poſſeſſions." After this event, Creuſa concluded, that the infant periſhed [38], deſtroyed by ſome beaſt or bird of prey: but Apollo, his father, preſerved him; and deſired Mercury to tranſport him with all his appendages from the cave of Macrai near Athens to the veſtibule of his temple at Delphi. Here the young Ion was ſoon diſcovered by the propheteſs [39], and educated by her, under the immediate protection of his tutelary ſire. When advanced to manhood [40], he was appointed treaſurer of the temple [41]; but his more

[32] V. 1421. [33] V. 1423. [34] V. 26. [35] V. 25 & 1427.
[36] V. 1433. [37] Ὡς θανουμένῳ. (v. 27). [38] V. 1500.
[39] V. 42. [40] V. 53. [41] V. 54.

immediate employment in the play, as he himſelf tells us, is to guard the ſhrine externally [42]; and his buſineſs conſiſts in adorning with the ſacred laurel the avenues [43], in ſprinkling them with holy water [44], and in ſweeping the conſecrated pavement [45]. That this laſt was an honourable office appears from Plato [46], who in his ſixth book of laws mentions the Νεώκορος, or ſweeper of the temple, immediately after the prieſts and prieſteſſes. Beſides it was adapted to the tender years of Ion, and artfully contrived by the Poet, who thus introduces him immediately to the Chorus and Creuſa, on their firſt arrival at Delphi, as he attended the veſtibule, and was conſequently the firſt object of converſation, which preſented itſelf to ſtrangers [47]. This royal foundling is repreſented in the play as a youth of conſummate beauty, in the firſt bloſſom of manhood [48], and of the moſt captivating form; he is elegantly attired [49], and his head is adorned with the laurelled chaplets of the God [50]; he is armed, like an archer, with his bow and arrow [51]; with which, in the ſecond ſcene, where he is firſt introduced, he threatens to ſhoot the birds, leſt they ſhould pollute the ſacred purity of the Delphick ſhrine [52]. In regard to his moral and dramatick character, it is the moſt religious, virtuous, amiable, and tender, which poetry ever combined, and which I ſhall develop in my final eſſay, when the reader has received the pleaſure ariſing from the original contemplation of it: At preſent I muſt proceed in the poetical narrative. Creuſa, having thus eſcaped

[42] V. 414. [43] V. 79 & 104. [44] V. 134. 146. & 436.
[45] V. 121. & 796. [46] Ed. Serran. Vol. II. p. 759.
[47] V. 111. & 640. [48] V. 354 & 780. [49] V. 326.
[50] V. 522. [51] V. 108. 158. 165. & 524. [52] V. 107 & 137.

diſcovery

diſcovery by the expoſure of her infant, afterwards married Xuthus, ſon of Æolus[53], an Achæan; who, having aſſiſted the Athenians, engaged in a war with the inhabitants of Euboean Chalcis[54], bordering on Athens[55], and having defeated the enemy in concert with them[56] was honoured with the daughter of Erechtheus, as a reward for his diſtinguiſhed ſervices[57]. This was a very extraordinary compliment; for the Athenians, proud of their own anceſtry, were extremely attached to their native blood, and jealous to the laſt degree of the leaſt connexion of intermarriage with foreigners. Our poet therefore, in the mouth of Ion, demands of Creuſa,

> How weds a ſtranger an Athenian born?
>
> (Potter, V. 285.)

Her reply ſtates, that ſhe was conſidered as the dowry of war, and the meed of the ſpear[58]. Thus the poet diſarms the objection, which would ariſe from the law[59] of Athens, where, if a foreigner married with a citizen, he was liable to be accuſed before the Theſmothetæ, or Judges, and the offender, if convicted, was to be ſold, and the third part of his ſubſtance was given to the accuſer: and by the

[53] V. 63 & 292. Pauſanias calls this Xuthus the ſon of Hellen, (l. VII. c. 1.); ſo that Archbiſhop Potter is miſtaken, when he cites him as calling Xuthus the ſon of Deucalion. (Archæol. b. I. c. I.)

[54] V. 60. [55] V. 294. [56] V. 296.

[57] There was a feſtival, called Boedromia, inſtituted at Athens to commemorate the day of this aſſiſtance of Xuthus, according to Suidas, and the author of the Etymologicon; but Ariſtides refers it to the aſſiſtance of Ion when he came to Athens. (Meurſ. De Reg. Athen. l. II. c. 10.)

[58] V. 298. [59] This is mentioned by Demoſthenes (contra Neæram, ed. Taylor, vol. II. p. 568.) and it may alſo be ſeen in Petit Leges Atticæ. (L. VI. Tit. 1.)

law

law of Solon[60] revived by Pericles, and again by Antiphon, free citizens were only thoſe begot in lawful marriage between two parents, who were both free. We find therefore Ion, when imagining himſelf to be the ſon of Xuthus, complaining of his misfortune of having a father, who was not a native of Athens[61]; and he wiſhes that his unknown mother may be diſcovered an Athenian citizen, that he might enjoy, by virtue of this privilege, παῤῥησία, or the freedom of ſpeech[62]:

> For he, whoſe fortune leads him
> To a free ſtate, proud of their unmix'd race,
> Tho' call'd a citizen, muſt cloſe his lips
> With ſervile awe, for freedom is not his.
>
> (POTTER, V. 711.)

Though theſe particular laws might not exiſt in that early period, which correſponds with the æra of the drama, yet Euripides flatters the vanity of his countrymen, whom hiſtory had conſtantly repreſented as uncommonly bigotted to their own ſoil and cuſtoms. When Xuthus and Creuſa had been married for a conſiderable time[63], they had the misfortune of having no children[64]. As the royal ſtem of the adored Erechtheus was thus in danger of being extinguiſhed[65], this

[60] Potter Archæol. (B. I. c. 9. & B. IV. c. 11.)
[61] V. 592. [62] V. 672 & 675. When Diogenes was aſked what is the moſt excellent thing among men, he replied, παῤῥησία, freedom of ſpeech. (Diog. Laert. l. VI. p. 154. ed. 1664.)
[63] V. 64. [64] V. 65 & 304.
[65] This circumſtance of the male iſſue of Erechtheus being ſuppoſed to be extinct, which is conſtantly implied in this play of the Ion, and expreſsly aſſerted in another of our author's dramas, entitled, Erechtheus, (as appears from ſome lines ſtill preſerved in the fragments, V. 85. ed. Barnes, p. 468.), is

this was a circumſtance of the moſt alarming nature: the King and Queen therefore reſolve to conſult the oracles of the Gods on this important event; and, that the reſponſes of different oracles might be compared together [66], Xuthus proceeded to the cave of Trophonius, before he viſits Delphi, the celebrated fane of Apollo: while Creuſa immediately travels to the latter place, and conſequently arrives before her huſband. This poetical ſtratagem furniſhes a plauſible pretence for an intereſting converſation between Ion and Creuſa, in the opening of the play, which the preſence of Xuthus muſt otherwiſe have prevented. But this cuſtom of conſulting ſeveral oracles, in order to diſcover truth from their correſpondence or diverſity, is alſo founded on the ſanction of hiſtory. Thus, according to Herodotus [67], Crœſus ſent to all the oracles in Græce and Africa to try if they agreed; and with a view, if they did, to inquire of them, whether he ſhould undertake his expedition againſt the Perſians. And for the ſame cauſe of the ἀτεχνία [68], or the want

is a fiction of the poet to enhance the dignity of his ſubject; for, according to hiſtorical teſtimony, Cecrops the ſecond, ſucceſſor of Erechtheus, in the kingdom of Attica, was his ſon. Pauſanias aſſerts, that, on the death of Erechtheus, Xuthus was choſen arbiter by his ſons contending for the government; and becauſe he decreed, that the eldeſt Cecrops ſhould be King, the other ſons drove him from the country, (L. VII. c. i. p. 521). In another place, ſpeaking of the two Kings of Athens of the name of Cecrops, he ſays, that the ſecond, ſon of Erechtheus, led a colony into Eubœa, (L. I. c. v. p. 13.) Thus Apollodorus expreſsly mentions Cecrops, who reigned as the eldeſt ſon, upon the death of Erechtheus, L. III. p. 134. ed. 1555.). He alſo mentions four ſons and three daughters of this Erechtheus, (L. III. p. 132. Id.) And Ovid aſſigns to him four children of each ſex, (Met. l. VI. v. 679.) Euſtathius alſo reckons Cecrops as one of his four ſons, (on Iliad II.) The learned Meurſius has fully diſcuſſed this ſubject, where he makes five ſons and eight daughters of this Erechtheus (De Reg. Athen. l. II. c. 13. p. 144.).

[66] V. 302. [67] L. I. c. 46. [68] V. 620.

of children, that Xuthus and Creusa here consult the oracle of Delphi, so did Ægeus [69], the father of Theseus, as Plutarch in the life of the latter informs us. As the temple of Delphi is the scene of the drama, which is embellished with a variety of allusions to it, it now demands our particular attention, as far as is necessary to illustrate them. I shall arrange my remarks under the respective heads of 1st, Scite. 2d, Ornaments. 3d, Votaries. 4th, Priestess. 5th, Subordinate Prophets. 6th, Oracular Responses. The temple of Delphi was situated in that part of antient Græce called Phocis, and according to the limited knowledge of the extent of the globe in those days it was considered as the central spot of the earth. Hence the favourite expression of the Greek tragedians of μεσόμφαλος γᾶς, which the Romans ventured to translate literally into their umbilicum [70] terræ, or the navel of the earth. This fabulous error is said to have been built on an experiment [71] almost too ridiculous

[69] This reason Euripides in his Medea puts into the mouth of Ægeus.

MEDEA.

What led thee to the prophets' central shrine?

ÆGEUS.

To ask the God how offspring may be rais'd. (Potter, v. 728.)

[70] V. 2231. [71] (Livy, l. XXXVII. c. 48. l. XLI. c. 28.) And thus Milton has borrowed the phrase from the Greeks and Romans,

Within the navel of this hideous wood. (Mask. 520.)

[72] The Scholiasts often mention it as on the Orestes of our author (v. 331.) And on the fourth Pythick ode of Pindar (v. 5.) where it appears from the original, that there were golden eagles kept at Delphi, in commemoration of this story. See also Strabo Geographia (l. IX. p. 643.), and my notes on v. 224 & 226, of the play. The substance of the story is contained in the following lines of Claudian:

Jupiter, ut perhibent, spatium cum discere vellet
Naturæ, regni conscius ipse sui,
Armigeros utrinque duos æqualibus alis
Misit ab Eois Occiduisque plagis;

Par-

culous to be mentioned, and which ſuperſtition alone could rivet on the mind. But to proceed to hiſtorical truth: The Delphians, according to Strabo [72], occupy a craggy ſpot in form of a theatre, on the ſouth ſide of Parnaſſus, on whoſe ſummit ſtood the oracle and city, encircling ſixteen ſtadia: they formerly inhabited above the temple, where Lycoreia [73] is ſituated, but now they dwell around the fountain Caſtalia. The whole city of Delphi (ſays Pauſanias) exhibits a declining figure on an acclivity; and thus the temple is deſcribed by Juſtin [74], as impending on the cliff of Parnaſſus; where multitudes, reſorting from every quarter, built a city, and ſeated themſelves on the rock in admiration of its majeſty. The temple was not fortified with artificial walls, but natural precipices; and it was a matter of doubt, whether the ſecurity of the ſpot, or the divinity of the God inſpired the greater veneration. Heliodorus [75] obſerves, that Mount Parnaſſus was elevated, as a natural citadel, embracing, as it were, by its projecting ſides the city. According to Sir George Wheler [76], the modern name of Delphi is Caſtri; and he deſcribes it as ſituated on the ſouth ſide of the mountain Parnaſſus, ſomething inclining towards

Parnaſſus geminos fertur junxiſſe volatus,
Contulit alternas Pythius axis aves. (Carm. 16. v. 16.)

[72] L. IX. p. 640.

[73] See Pauſanias (l. X. c. 6. p. 811. & c. 8. p. 818.) And Sir George Wheler aſſerts, "They call it now, as my companion ſaith, Liacoura; I underſtood it Hiliocoro; and ſhould have thought myſelf miſtaken by the article ἡ, but that he who told it me, gave me the reaſon of its name, viz. becauſe it ſhines ſo bright afar off, like the ſun, which they call Hilios, adding the termination Coro, to make it ſignify the village of the ſun: however it be, both the one and the other retains ſtill ſomething of the ſound of the old name." (Travels into Græce, B. IV. p. 317.)

[74] L. XXIV. c. 6. [75] Charicleæ, l. 2. [76] B. IV. p. 313.

the

the Weſt, nor on the top, nor on the foot of the mountain; for it hath a great way to the plains of Criſſa below it, and much more to the mountains above it: Our poet therefore makes the old Tutor complain with propriety,

High is the oracular ſeat, and ſteep th'aſcent.
POTTER, v. 784.

This celebrated mountain had a forked ſummit of two eminences[77], which are well known to have been conſecrated[78] to Apollo and Bacchus: And Wheler[79] in his travels into Greece has given an engraving of Mount Parnaſſus, which diſplays the real truth of this poetical circumſtance, ſo often celebrated by the Greek and Roman poets; and he obſerves, that the high cliffs ſeem to end in

[77] The πίλαι δίσσαι (v. 1127.) and hence called διλόφου, by Sophocles (Antig. v. 1141.) and by Euripides, δικόρυφοι, Bacchæ, (v. 307.) and Phœniſſæ, (v. 235.) Biceps, by Perſius, (Prol. v. 2.) and by Seneca, (Oedip. v. 227.), and biverticis by Statius, (Theb. l. I. v. 629.) Ovid ſays,

Mons ibi verticibus petit arduus aſtra duobus,
Nomine Parnaſſus. Met. l. I. v. 317.

Theſe two ſummits are called by Heroditus, (l. VIII. c. 32 & c. 39.) Tithoreus and Hyampeus; but by others, Cyrrha and Niſa. Hence Juvenal,

Dominis Cyrrhæ Niſæque relictis. Sat. VII. v. 64.

Lucian obſerves, that at the time of the deluge Parnaſſus was the only mountain, and that too with one of its tops only, which projected above the water (l. V. v. 75.) And Sir George Wheler ſays, "Indeed, I eſteem this mountain not only the higheſt in all Greece, but one of the higheſt in all the world, and not inferior to Mount Cenis among the Alpes." B. IV. p. 318.)

[78] Parnaſſus gemino petit æthera colle,
Mons Phœbo Bromioque ſacer. (Lucan, l. V. v. 73.)

To Phœbus, and the chearful God of wine,
Sacred in common ſtands the hill divine.
(Rowe, Lucan. l. V. v. 1116.)

[79] Tom. IV. Fig. v. p. 313.

two

two points from the town of Delphi: He alſo adds, that there is a fountain, with a very plentiful ſource of water, continually flowing out from a cavity cloſe to this mountain; which, by the marble ſteps leading to it, ſhould be the fountain Caſtalia. The Delphick ſhrine appears to have been ſprinkled from the water of this hallowed ſtream [80], and it was cuſtomary for the miniſters to bathe themſelves in it,

Hence, ye Delphick train,
Haſte to Caſtalia's ſilver-ſtreaming fount,
Bath'd [81] in its chaſte-dews to the temple go.
(V. 107.)

The Chorus in our poet's Phœniſſæ [82], who are conſecrated to the ſervice of Apollo, ſays, that the ſtream of Caſtalia awaits them, that they may bathe their locks for their ſacred employment; and the Scholiaſt on this paſſage remarks, that when the hallowed virgins were preparing to deliver the divine oracle on the tripod they waſhed themſelves in the fountain Caſtalia.

We next proceed from the ſcite to the ornaments of the oracular ſhrine. The elegance of the marble columns immediately arreſts the admiration of the Chorus on their firſt

[80] V. 148. [81] That it was uſual to bathe before the act of devotion among the Græcians alſo appears from the addreſs of Telemachus to Penelope in the Odyſſey.

Go bathe, and robed in white aſcend the tow'rs,
With all thy handmaids thank th'immortal pow'rs.
Pope, b. XVII. v. 61.

Thus Deucalion and Pyrrha in Ovid ſprinkle themſelves with the water of Cephiſus, before they approach to the ſhrine of Themis.
(Met. l. I. v. 371.)

[82] V. 230.

arri-

arrival [83]. The paintings on the walls are deſcribed in very animated poetry; for the figures of Hercules and Iolaus, deſtroying the Lernæan Hydra [84], Bellerophon on his Pegaſus in conflict with the Chimæra [85], and the Gigantomachia, or the battle of the Gods againſt the Giants [86], are all mentioned with their divine ſymbols of war: The avenues of the temple, as well as the inmoſt receſſes, were all adorned with the favourite plant of the God, the ſacred laurel [87]; and the altar was incenſed with the moſt coſtly perfume [88]: As to the internal riches [89] of this temple they were even proverbial in the days of Homer,

Not all Apollo's Pythian treaſures hold.

(B. IX. v. 525.)

The images of Gold are mentioned by our Poet in his Phœniſſæ [90]; and the furniture of its treaſury appears from this play to have been moſt richly interwoven, and elegantly embroidered with variety of figures repreſenting Hiſtory and

[83] V. 185. [84] V. 191, 192. 198. [85] V. 202 & 203.
[86] V. 206. [87] V. 76. 80. 104.
[88] V. 89. [89] There is a diſſertation in the Memoires de L'Academie Royale des Inſcriptions & des Belles Lettres on the ſubject Des Richeſſes du temple des Delphes, & des differens pillages, qui en ont eté fait. This was written in the year 1715, and it may be ſeen in the Choix des Memoires lately publiſhed from that collection, and printed in England, (vol. I. p. 33.) There are alſo in the ſame volume three Diſſertations by Monſieur Hardion, ſur l'Oracle de Delphes, (p. 127.) This Author has collected from Herodotus, Diodorus Sieulus, Strabo, Pauſanias, and Plutarch, all the different accounts relating to the origin and antiquity, ſituation, and divinities of the reſpective ſimples, built and plundered at Delphi: Speaking of its wealth, he ſays, "Il me ſuffit de dire que des le tems de Xerxes ou faiſoit monter les treſors des Delphes, anſſi haut que ceux de ce a ſouverain des Perſes, qui couvrit l'Helleſpont de ces vaiſſeaux & qui envahit le Grece avec une armée de ſix cent mille hommes," (Prem. Diſſert. p. 140.)
[90] V. 228.

Aſtronomy[91]. Theſe were the offerings or ἀναθήματα of eminent perſonages, who had viſited the ſhrine; and Hercules is mentioned to have beſtowed a preſent of this nature from the ſpoils of the Amazons[92]: This naturally brings me to the next conſideration of Votaries. In order to ſupport the veneration of Mankind political artifice demanded, that theſe oracles ſhould not be always liable to be conſulted at the will and pleaſure of the Viſitants: Hence the propriety of ſtated days, which were peculiarly conſecrated to this ſolemn act of Pagan devotion: To this circumſtance Xuthus alludes, when he obſerves on the day of his arrival, that it was αἰσία[93], or propitious for the immediate object of his viſit to Delphi, which was to conſult the God. An hiſtorical anecdote, recorded by Plutarch[94] in his life of Alexander, is a curious illuſtration of this circumſtance. This Monarch, being diſpoſed to conſult the oracle of Apollo, arrived at an inauſpicious ſeaſon for that purpoſe, and the Prieſteſs peremptorily refuſed to violate the law on this occaſion; upon which he dragged her by violence into the temple, and ſhe finding herſelf unable to reſiſt, exclaimed, "O my ſon, thou "art invincible." The expreſſion Alexander interpreted, as a fortunate omen, and without troubling her farther immediately acquieſced. This precaution (ſays Fontenelle[95]) had a myſterious appearance, which in affairs of this nature is of conſiderable conſequence; but the principal utility derived from it was, that on this pretext they could diſmiſs you, if they had reaſons for not chooſing to anſwer; or during this

[91] V. 1146 to 1164. [92] V. 1145. 1165. See alſo Supplices, v. 1200.
[93] V. 421. [94] Ed. Bryan, vol. IV. p. 21. [95] V. 228.
[96] Hiſt. des Orac. C. 13.

ſeaſon of ſilence they might take meaſures, and make their preparations. But other requiſites were neceſſary, before the altar could be approached: Ion informs the Chorus, that it was unlawful to paſs the threſhold [96], till a preparatory rite had been performed, and it appears that different privileges were annexed to theſe preliminary preſents from the ſtandard of their value and importance, ſince he afterwards obſerves, that the πέλανος or cake [97] enabled the Votary to approach the altar, but the ſacrifice of ſheep was eſſential to viſit the inmoſt receſs of the ſhrine. Plutarch [98] alſo alludes to theſe victims at Delphi, and in another place aſſerts, that we do nothing contrary to reaſon by ſacrificing them, crowning them with garlands, and making libations; he informs us too, that the name of this victim was denominated ὀσιωτὴρ [99], a title derived from its peculiar ſanctity. Theſe artful diſtinctions between the offerings of leſs expenſive donations, and the more coſtly animals, were of great importance to the intereſt of the prieſthood; and the elegant French Author of the Hiſtory of Oracles juſt cited has well explained the various uſes, reſulting from theſe preparatory ſacrifices [100]: When theſe were duly performed, the Votaries carrying the branches of Delphick laurel in their hands [1], and their heads [2] encircled with it, approached the ſhrine. This was the reſidence of the conſecrated Pythia, or Prieſteſs of Apollo, whom we are next to conſider: When Græce (ſays Plutarch [3]) was crouded with cities, there were two women propheteſſes at

[96] V. 221. [97] V. 227. [98] De Orac. Defec. vol. II. p 435. 437. 493. ed. Xylan. [99] Quæſt Græce, Id. p. 292. [100] C. 14.

[1] V. 422. [2] It appears from the Plutus of Ariſtophanes, that they were then under the immediate protection of the God, for Cario the ſervant defies his Maſter to beat him, as having the chaplet, (v. 21.)

[3] De Orac. defectu, ed. Xylan. vol. II. p. 414.

Delphi,

Delphi, who officiated alternately; and a third [4] was admitted, as an aſſeſſor; but in his time there was only one: ſhe was elected by lot, for Æſchylus [5] ſays of Titanis, that ſhe was ἐν τρίτῳ λάχει, or in the third lot: And the Pythia in this play tells us, that ſhe was ſelected from all the Delphian Dames [6]. In the firſt eſtabliſhment of the oracle, virgins preſided over this ſacred department: On account (ſays Diodorus [7] Siculus) of the purity of their nature, and their correſpondence with Diana; for ſuch are well diſpoſed to preſerve the ſecrets of the ſhrine; but afterwards they report, that Echecrates the Theſſalian, viſiting the oracle, and beholding the oracular virgin, became enamoured with her beauty, and by force compreſſed her: The Delphians in conſequence of this event enacted a law, that no virgin for the future ſhould deliver the reſponſes, but a woman advanced in life to the age of fifty years: ſhe was however adorned in the garb of a virgin in commemoration of the original Propheteſs. The Scholiaſt on the Plutus [8] of Ariſtophanes correſponds with this ſtory in regard to Echecrates; and Plutarch [9] and Ælian [10] both mention antient women, as Propheteſſes: Thus in Æſchylus the Pythia ſpeaks of her "age-en-"feebled ſteps [11]:" And the Prieſteſs of this play muſt have been ancient, ſince ſhe found the infant Ion before the veſtibule of her temple [12], who calls her mother [13]: To execute her office, ſhe ſeated herſelf on the hallowed tripod; and in

[4] Archbiſhop Potter was not aware of this paſſage in Plutarch, when he endeavours to refute the aſſertion of Venerius (De Divin. et Orac. Antiq.) who advanced that there was more than one Pythia at the ſame time, (Archæol. B. II. c. 9. p. 277.)

[5] Eum. v. 5. [6] V. 1323. [7] L. 16. vol. II. p. 102.
[8] V. 9. [9] Numo, vol. I. p. 66. ed. Xylan.
[10] De Anim: l. 11. c. 10. [11] Potter, Furies, vol. II. p. 231.
[12] V. 42. 1324. 1339. [13] V. 331. 1324.

this attitude ſhe is painted by Euripides, as delivering her oracles [14]. An hiſtorical anecdote, related by Diodorus [15] Siculus, demonſtrates the importance of this circumſtance: When Philomelus conſulted the Pythia on the Phocian War, he compelled her, aſcending the tripod, to give him an oracle; and when ſhe anſwered him from the tripod, aſſerting this mode to be the cuſtom of the country, he obliged her with threats to aſcend the tripod [16]. This proves the ancient idea that the poſture of the Prieſteſs on this occaſion was ſuppoſed extremely eſſential. The part of the tripod on which ſhe ſat was called the ὄλμος [17], through which the ſacred blaſt was communicated from the earth. Thus Strabo [18] informs us, that they report the oracle to be a cave hollow at the bottom with an inconſiderable orifice; and from that an enthuſiaſtick ſpirit aroſe; he adds, that over the mouth of the orifice was placed an elevated tripod, which the Pythia aſcending, after receiving the blaſt, propheſied. An influence ariſing from the earth (ſays Cicero [19]), excited the Pythia at Delphi; and in another [20] paſſage of his treatiſe on divination he obſerves, that there was a certain exhalation of the earth, in conſequence of which the inflated mind became oracular. Thus Diodorus [21] Siculus expreſsly aſſerts, that there was a chaſm in the place called the inmoſt receſs of

[14] V. 91. [15] L. 16. vol. II. p. 101.

[16] Id. p. 102. Thus Ariſtophanes διὰ τριπόδων ἐρεσίμων, (Equit. v. 1013.) where the Scholiaſt ſays, that the Prieſteſs ſat upon the tripod.

[17] Scholiaſt on Ariſtophanes, Plutus, v. 9. This orifice may be ſeen engraved in a tripod of Apollo in Montfaucon, though the Author has taken no particular notice of it, but only obſerves of this figure in general, Les Phœbades ou les Pythiennes ſe tenoient pour y rendre des oracles. (Antiq. Expl. tom. III. l. 3. c. 3. pl. 52. fig. 1.)

[18] L. 9. p. 642. [19] De Divin. l. 1. c. 36. ſ. 79. and c. 19. ſ. 38.

[20] L. 1. c. 51. ſ. 115. [21] L. 16. vol. II. p. 102.

the

the ſhrine: He alſo informs us, that from its miraculous effect the oracle was called that of the Earth: And Plutarch[22] relates, that the ſhrine was ſaid to belong to her: Hence Æſchylus[23] addreſſes Earth under the title of the firſt Propheteſs, and our Poet in the play calls the Earth Phœbean[24]. This idea correſponds with the original diſcovery of the Oracle; which Diodorus[25] Siculus, Lucan[26], and Plutarch[27], attribute to this enthuſiaſtick exhalation. The effluvia ariſing was the real or imagined ſource of all that violent frenzy, which agitated the minds of the prophets; and compelled them (ſays Juſtin[28]) when filled by the God to deliver their reſponſes: Hence the holy vapour aſcended, and in the words of Longinus[29], impregnated the Prieſteſs with the divine energy, who then became inſtantly inſpired: The whole God, or "the incola[30] Pythius," took poſſeſſion of her enraptured mind:

Sic plena laborat[31]
Phemonoe Phœbo.
Lucan, l. V. v. 186.

From

[22] De Pyth. Orac. vol. II. p. 402. ed. Xylan. [23] Eum. v. 2.
[24] V. 461. [25] L. 16. p. 102.
[26] Ut vidit Pœan vaſtos telluris hiatus
Divinam ſpirare fidem ventoſque loquaces
Exhalare ſolum, ſacris ſe condidit antris,
Incubuitque adyto: vates ibi tactus Apollo. L. V. v. 82.
[27] De Orac. Defectu. ed. Xylan vol. II. p. 433.
[28] L. 24. c. 6. [29] Sect. 13. p. 86. ed. Pierce.
[30] (Hor. l. i. Od. 16. v. 6.)
[31] Hence were derived the epithets of πυθόμαντις and ἐγγαστρίμυθος; the former of theſe words occurs in Sophocles, as mentioned in Julius Pollux, (l. 2. c. 4. ſec. 162.) and the latter in Plutarch, who remarks that theſe ἐγγαστριμύθοι were in his time called Pythons, though they formerly derived their name from Eurycles (De Orac. Defectu, vol. II. ed. Xylan, p. 414.) He does not inform us who this Eurycles was, but we collect from Ariſtophanes, (Veſp. v. 1014.) that he was a celebrated Jugler at Athens: The

From this moment her enthuſiaſm was of the moſt elevated nature: neither the ardour of imagination could conceive, nor the compaſs of language expreſs, a ſublime idea beyond it: The nobleſt compariſon in all antiquity is built upon it: for Longinus [32] compares the effect produced from the emulation of the works of the moſt exalted geniuſes on the minds of thoſe, who are not themſelves ſufficiently animated, to this divine effluvia, which breathed the inſpiration into the Propheteſs on her approach to the tripod through the fiſſure of earth. It is no wonder therefore, if this animated Lady diſdained Proſe, and delivered her Oracles in Verſe. Pauſanias [33] relates, that Phemonoe, the moſt celebrated Prieſteſs, was the firſt who ſung in Hexameters: And Pliny [34] allows, that we are indebted to the Pythian Oracle for Heroick Verſe; Indeed the firſt line of this noble meaſure, ever

Scholiaſt here obſerves, that he was called by this name ἐγγαστρίμυθος from having prophecied truth at Athens in conſequence of the Deity being within him; and that all prophets were hence denominated ἐγγαστρῖται καὶ Εὐρυκλεῖται. The word ἐγγαστρίμυθος is alſo to be found in the Septuag. (Levit. c. 19. v. 31.) and in the Sibylline Oracles, (l. 3. p. 235. ed. Opſop. 1599.) There is neither in Latin, Engliſh, or probably in any other language an analagous term to expreſs this, except in the French, whoſe ventriloque exactly tranſlates it; And the Author of the article under the word in the Encyclopedie there gives a very plauſible ſolution of the ancient impoſition practiſed under this pretended mode of divination. I had the opportunity at Paris, in the year 1771, of hearing a Ventriloque: his hollow voice whiſpered in my ear, as proceeding from a great diſtance; nor was there any poſſibility of diſcovering by the external motion of his lips, or by any other viſible ſign, whence it iſſued. Monſieur de la Chapelle publiſhed in 1772 two little volumes upon this ſubject, entitled, "Le Ventriloque ou l'Engaſtrimythe," and he has there given an account of ſeveral perſons, who poſſeſſed this extraordinary power.

[32] De Sublim. ſect. 13. ed. Pearce, p. 86.

[33] L. 10. c. 5. See alſo Proclus in his Chreſtomathia preſerved in Photius (Bibliot. p. 982.)

[34] Hiſt. Nat. l. 7. c. 57. p. 417.

heard,

heard, is preſerved in Plutarch [35], as reported to have been uttered at Delphi: And Daphne, daughter of Tireſias, according to Diodorus [36] Siculus, had ſo fine a genius, that ſhe wrote many oracles in different modes of compoſition; ſo that Homer was reported to have borrowed many lines from her to adorn his own Poetry. Among the records of ancient hiſtory many Oracles in metre are ſtill extant; and Cicero [37] declares that under this form of ſong the ſecrets of Apollo were diſcloſed: but he obſerves [38] that the God ceaſed to deliver verſes in the time of Pyrrhus; and he confeſſes [39] that the Oracle of Delphi had ſunk into the utmoſt contempt long before his own age; the cauſe [40] of which was imputed to the loſs of the effluvia having vaniſhed from the ſpot. The idea of this original poetical faculty was ſo deeply riveted in the opinion of antiquity, and ſo acknowledged a truth, that it became a celebrated problem in the time of Plutarch, "Why the Pythian Prieſteſs had then "ceaſed to deliver her oracles in verſe:" On which queſtion he compoſed a diſſertation [41]. He aſſerts however that many ancient Oracles had been delivered in proſe [42], and that even in his days ſome ran into verſe. Theſe Delphick Reſponſes had often another very Pindarick quality, which was their induſtrious obſcurity: Hence Apollo derived the title of Loxias in alluſion to the obliquity and myſterious terms under which his oracles were couched; ſo that the In-

35 De Pyth. Orac. vol. II. p. 402. ed. Xylan. See alſo Pauſanias, l. 10. c. 6. p. 812. where other verſes of this Prieſteſs are mentioned.
36 L. 4. c. 66. vol. I. p. 311.
37 De Divin. l. 1. c. 51. ſ. 115.
38 De Divin. l. 2. c. 56. ſ. 116.
39 Id. c. 57. ſ. 117.
40 De Divin. l. 1. c. 19. ſ. 38. & l. 2. c. 57. ſ. 117.
41 Ed. Xylan. vol. II. p. 394.
42 Id. p. 403.

terpreter [43] ſtood in need of an Interpretation, and Divination was conſigned to Divination: Hence aroſe the neceſſity of the Ὑποφῆται, or ſubordinate Prophets, whoſe employment was to unravel the intricacy of the Propheteſs, and to decypher her equivocal words into proper [44] language. Theſe were the Chiefs of Delphi, elected by lot [45] to the ſacred miniſtry of the God; and they are expreſsly mentioned to be aſſeſſors near the tripod [46]. There were many perſons (ſays Plutarch [47]) who maintained, that men of diſtinguiſhed poetical genius were placed near the oracular ſeat on purpoſe to catch the words, which they inſtantly enveloped in rhythm, adapted to theſe oracles; Thus Strabo [48] aſſerts, that certain poets attending the ſhrine, when the Pythia propheſied in proſe, cloathed it in metre. According to this idea Boileau in his L'Art Poetique has aſſigned this honour of poetical enthuſiaſm to the Prieſt,

Du ſein d'un Pretre, emu d'une divine horreur,
Apollon par des vers exhala ſe fureur.

Chant. 4. v. 153.

But Vida [49] and Milton [50] have both recognized the conſecrated privilege of the inſpired Propheteſſes. If the women are jealous of being diveſted of this venerable prerogative of poetical talents, without diſcuſſing the abſtruſe queſtion, whether the Prieſteſſes of Ancient Delphi repeated verſes of their own compoſition extempore, I will appeal with evidence irreſiſtible to the Improvviſatrici of Modern Italy; and I will

[43] Cicero de Divin. l. 2. c. 56. ſ. 115. [44] V. 101.
[45] V. 416. [46] V. 415. [47] Ed. Xylan. vol. II. p. 407.
[48] L. 9. p. 642. [49] Poet. l. 1. v. 38. [50] Ad Patrem, v. 25. ed. Newton, vol. III. p. 660.

boldly

boldly affirm, that this effort of female imagination ought not to be degraded into a miracle; for what were the barren reſponſes of a Delphick Phemonoe compared with the ſublime poetry of the Florentine Corilla? What were a few detached verſes of the Græcian Propheteſs encloſed in her dark ſhrine in compariſon with the elegant connected rhymes of the Italian Poeteſs, who in the preſence of all the Roman Nobility and Foreigners, when crowned in the Capitol at Rome in the year 1777, poured her melodious verſes for four hours inceſſantly? I heard her myſelf, when the ſubject given was of a nature very difficult, the Engliſh order of the Bath, in compliment to the Britiſh Miniſter at Florence, when he received it in 1769; yet this animated Lady delivered her flowing rhapſody without the leaſt heſitation, and embelliſhed her ſweet poetry with an enchanting voice. The laſt object of my preſent conſideration is the Oracles themſelves: Theſe too had their divination by lot; as we may collect from an expreſſion [51] applied to Apollo: And Callimachus [52] among the attributes of the God enumerates his lots, which the Scholiaſt there explains the prophetick pebbles: Theſe I conceive were uſed to aſcertain the order in which the Votaries ſhould approach; for the Pythia commands them in Æſchylus [53] to advance by lot; and the epithet ſortilegis is applied by Horace [54] to Delphi: In regard to the ſubſtance of theſe Oracular reſponſes the memorable apothegm of Heraclitus, preſerved in Plutarch [55], is the beſt illuſtration of them, "That the God neither declares explicitly, nor conceals en-

[51] V. 908.
[52] Hym. in Apol. v. 45.
[53] Eumen. v. 32.
[54] Ars Poet. v. 219.
[55] Οὔτε λέγει, οὔτε κρύπτει, ἀλλὰ σημαίνει. De Pyth. Orac. vol. II. ed. Xylan, p. 404.

"tirely,

"tirely, but ſuggeſts only the figurative hint:" He is unwilling (ſays Plutarch [56]) to ſuppreſs the truth, but diſguiſing the manifeſtation of it by a poetick umbrage, like a ray of light divided into many refractions, he removes the intenſe ſeverity of it. Thus Ion himſelf tells Xuthus in the play, that he has miſtaken the ænigma [57] of the reſponſe. Yet a much heavier imputation than this political obſcurity often lay againſt theſe oracles. Herodotus [58] and other Authors have recorded inſtances of colluſion, bribery, and corruption. We are informed by Cicero [59], that Chryſippus collected an immenſe quantity of theſe oracles from the moſt undoubted ſources of information; and in another paſſage [60] he tells us, that this book of Chryſippus was filled with Oracles of Apollo, which were partly falſe and partly true by accident, as frequently happens in all diſcourſe; and ſome were capable of a double conſtruction; of which he mentions the reſponſe given to Crœſus and Pyrrhus. Fontenelle in his Hiſtoire des Oracles has arranged into one chapter [61] all the hiſtorical teſtimonies on this ſubject, and in another [62] has detected the impoſition of them: The very example in the play is a ſtrong argument againſt the veracity of the Delphick ſhrine; for Apollo [63] miſleads Xuthus by the artifice of a palpable falſhood, and by impoſing his own ſon Ion on the royal ſtranger: yet this Oracle of Delphi was held in the higheſt veneration by Ancient Græce: It had never been ſo celebrated or renowned (ſays Cicero [64]) nor filled with ſo many preſents of all Na-

[56] Id. p. 407.
[57] V. 533.
[58] L. 5. c. 63. & l. 6. c. 61.
[59] De Divin. l. 1. c. 19. ſ. 37.
[60] Id. l. 2. c. 56. ſ. 115.
[61] C. 10. Oracles corrompus.
[62] C. 17. Fourberies des Oracles manifeſtement decouvertes.
[63] V. 536. & 788.
[64] L. 1. c. 19. ſ. 37.

tions

tions and Sovereigns, unleſs every age had experienced the veracity of theſe reſponſes: And Strabo [65] obſerves that the greateſt honour was derived to this Delphick ſhrine, becauſe it appeared the moſt famous for truth: This indeed became a proverbial [66] expreſſion among the Greeks. And the credulous Plutarch [67] maintains that the Pythian Prieſteſs had enjoyed a reputation of three thouſand years, and that to his time ſhe had ſtood the teſt of inquiry, and had never furniſhed conviction againſt herſelf. But now, in thoſe appoſite and beautiful lines of Milton,

The Oracles are dumb,
No voice, or hideous hum,
Runs through the arched roof in words deceiving;
Apollo from his ſhrine
Can no more divine
With hollow ſhriek the ſteep of Delphos leaving:
No nightly trance, or breathed ſpell
Inſpires the pale-ey'd prieſt from the prophetick cell.

The Hymn, v. 180. ed. Newton, vol. III. p. 333.

And we may collect from Sir George Wheler [68] the melancholy devaſtation of time on ancient Delphi; for he ſays that the town of Caſtri conſiſts of not above two hundred houſes, and thoſe very ill built; and of a church called St. Helias, where he found ſome pieces of white marble with inſcriptions on them, he obſerves, that this ſeems to be the place moſt likely for the temple of Apollo to have been ſituated in.

[65] L. 9. p. 642. [66] Τὰ ἀπὸ ἧς ἐκ τρίποδος (Zenob. Cent. 6. 3. Diogen. Cent. 8. 21. Suidæ, Cent. 13. 7. 11. Proverbia Græca ab Andreâ Schotto. p. 152. 251. 539.) [67] De Pyth. Orac. ed. Xylan. vol. II. p. 408. [68] Travels into Græce, b. IV. p. 314 & 315.

Having now detained my reader too long, I ſhall diſmiſs him with this obſervation, that the ſubject of the Ion has all that majeſty, which the Tragick Muſe demands: The Characters are of the moſt royal quality; and the ſcene of the drama is laid in the moſt conſecrated ſpot of Antiquity; ſo that Religion and Policy mutually conſpire to the elevation of this tragedy. If I may be indulged with borrowing the allegory from the ſubject, Euripides is the Delphick God, who breathes the divine original Oracle; the Engliſh Tranſlator is the inſpired Pythia, who communicates it embelliſhed with the charm of Poetry; the Commentator may be conſidered as the ſubordinate Prophet [69], who is the humble Expounder of the myſterious Reſponſe; and the Reader I truſt will be the ardent Votary, not at the degrading footſtool of humiliating Superſtition, but at the exalted ſhrine of ſublime Genius.

[69] Ὥςπερ Θεῶν ἱεροφάνται καὶ δαδοῦχοι τῆς σοφίας ὄντες, ὅσα περὶ ἐγὼ ἐν δυνάτῳ, τοῦτα μιμεῖσθαι καὶ περικύζειν ἐπιχειρῶμεν. Plut. De Liber. Educan. ed. Xylan. vol. II. p. 10.

ION.

INTERMEDIATE NOTES.

Nº I.

Verſe 1. Ἄτλας.

1. Atlas.

THIS poetical genealogy of Mercury, as the Son of Jupiter and Maia, Daughter of Atlas, who ſupported the Heavens, is too often mentioned in Pagan poetry [1] to require illuſtration: But it may not perhaps be improper to obſerve, that we may collect from the epithet in Homer of πολυφρονος [2], which implies univerſal knowledge, and is applied to Atlas, the original cauſe of the fable in regard to him; for he was an eminent Philoſopher. Diodorus [3] Siculus aſſerts, that he was an excellent Aſtrologer, and the firſt who diſcovered the knowledge of the ſphere; and that hence aroſe

[1] Virg. Æn. 8. v. 141. and Ovid Faſt. l. V. v. 86.
[2] Odyſſ. l. I. v. 52. [3] L. III. p. 229. & l. IV. p. 273. ed. Weſſ.

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the common opinion, that the whole world reclined on his ſhoulders: To this idea Cicero [4] correſponds, Nec vero Atlas ſuſtinere cœlum, niſi cœleſtium divina cognitio nomen ad errorem fabulæ traduxiſſet. Heraclitus [5] aſſigns as the cauſe of this fabulous ſupport of the Heavens by Atlas, becauſe he was the firſt, who from his application to Aſtrology foretold the alteration of ſeaſons and the ſetting of ſtars. Phurnutus [6] deduces the origin of his name, becauſe he ſolved all the heavenly phænomena without any difficulty, and declares that the epithet ὀλοόφρονα was beſtowed on him from his attention to the univerſe or τῶν ὅλων. Thus Iopas, the muſician in Virgil [7] at the court of Dido, when he plays on his Harp all the leſſons of Atlas, embraces the greateſt ſubjects both of Aſtronomy and Natural Philoſophy. The learned Mr. Bryant in his Analyſis of Ancient Mythology has lately ſuggeſted other ingenious reaſons for the foundation of this fable, (vol. I. p. 221 & 387.)

N° II.

Verſe 12. Χθονὸς.

15. Where northward points the rock.

IF the word χθονὸς (ſays Dr. Muſgrave) is governed by προσβορρὰς, it is a falſe aſſertion that the rocks of Macrai were ſituated North of the Athenian Dominions; for they touched

[4] Tuſc. Quæſt, l. V. c. 3. [5] De Incred, c. 4. ed. Gale, p. 70.
[6] De Nat. Deor. c. 26. ed. Gale, p. 202. [7] Æn. 1. v. 745, &c.

the

the city, which was itſelf ſituated in the ſouthern part of the Country. Dr. Muſgrave has not mentioned any authorities in ſupport of his geography, and I find the following teſtimonies directly againſt his opinion. Thucydides [1] informs us, that the Acropolis, and that part underneath it, verging to the South, was formerly the whole city. When Athens increaſed, we learn from Ariſtides [2] in his deſcription of it, that this citadel no longer remained the extremity, but became the center, ſurrounding the whole body of the edifices, and was conſpicuous for ornament and convenience: As the circles of a ſhield mutually approaching each other, the fifth in the center is the moſt beautiful, thus Græce, ſays he, is ſituated in the middle of the whole earth, Attica [3] in the middle of Græce, Athens in the middle of its territory, and its citadel, ſynonymous with it, in the middle of the city. Correſponding to this irrefragable teſtimony is the obſervation of Sir George Wheler [4], who mentioning the extent of Attica from the Iſthmus to Oropus, near the mouth of the river Aſopus, adds, that Cecrops choſe the rock, which is ſituated in a large plain, and near the middle of this country, to build the metropolis of his kingdom. There is no neceſſity therefore for any alteration in this paſſage, which is conſiſtent with geography; for the cave of Macrai was on the Northern part of the Citadel of Athens, and that was in the center of Attica; conſequently the ſituation of the former may be called North of the Territory. A learned Friend has lately ſuggeſted to me another explication, that Euripides by

[1] L. II. c. 15. [2] Orat. Panathen. tom. I. p. 99. ed. Jebb. See alſo Meurſius Cecrop. c. 4. [3] Εἶπις ἥ μὲν Ἑλλὰς ἐν μίσῳ τῆς πάσης γῆς, ἡ δὲ Ἀτθικὴ τῆς Ἑλλάδος· τῆς δὲ χώρας ἡ πόλις, τῆς δ' αὖ πόλεως ἡ ὁμώνυμος, (Id. p. 99.)

[4] Travels into Græce, b. v. p. 337.

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the expreſſion of τῶν Ἀθηναίων χθονὸς does not mean North of the Territory of Attica, but North of the diſtrict belonging to the Inhabitants of the City of Athens.

N° III.

Verſe 13. Μακραὶ.

17. Macrai.

THIS cave of Macrai in the Acropolis of Athens according to the learned Mr. Bryant [1] was denominated from Macar, a title of the deity given by the Ammonians, and by the Græcians was interpreted Macrai, as if it related to extent. It is here [2] and again afterwards [3] called the Northern Cave; and Pauſanias [4] expreſsly mentions it in his deſcription of the citadel of Athens, and ſays, that as you deſcend juſt under the portico is a temple of Apollo and Pan, and in that is the cave, where they ſuppoſe Apollo to have embraced Creuſa, the Daughter of Erechtheus. Now it appears from Sir George Wheler's [5] travels into Græce, that the Acropolis or caſtle of Athens is built upon a long rock, with precipices every way from it, except on the North Weſt end; where you mount by a ſteep aſcent to the entrance; and Pauſanias [6] alſo ſays, there is but one approach ſince the reſt is entire precipice: This fixes the preciſe ſituation of the cave, correſponding to the expreſſion of Euripides, for according to Pauſanias it is as you deſcend, and Wheler informs us, that

[1] Anc. Myth. vol. I. p. 69, 70. [2] V. 11. [3] V. 937.
[4] L. I. c. 28. p. 68. [5] B. V. p. 357. [6] L. I. c. 22. p. 51.

the

the only deſcent is on the North Weſt ſide: He alſo tells us, "that ſtrait up to the rock of the caſtle he went to ſee a little church, called Panagia Spiliotiſſa, or our Lady of the grotto, (of which he has annexed an engraving) and adds, for it is but a grotto hewn out of the rock, on which the Caſtle ſtandeth;" after giving an account of the Architecture, and inſcription of this he ſays, "it is not the Grotto where Apollo courted Creuſa, Daughter of Erechtheus, and was afterwards dedicated to Apollo and Pan, as hath been until now generally thought; for my Comrade (Dr. Spon) has well obſerved out of Euripides and Lucian, that the Grotto of Pan and Apollo was on the North ſide of the Caſtle, and that it was under the wall of it called Pelaſgicon: Whereas the church of Panagia is under the Southern wall, called Cimonium[7]." The paſſage in Lucian, to which the Author refers, expreſsly calls it the Cave of Pan under the Acropolis[8], as in Euripides. Wheler proceeds to obſerve, "After we turned about the Eaſtern end of the Caſtle, and came to another Grotto made by nature in the rock, without either ornament or art uſed to beautify it; which is more likely to be the Grotto of Pan and Apollo, according to the forementioned Authors: but agrees not with Pauſanias: It is ſeen from the Conſul's houſe almoſt in the middle of the town, which lieth North of the Citadel[9]." As it is a ſubject of elegant curioſity to trace at this diſtance of time the ſeveral places, to which Euripides alludes in his dramas, the Reader perhaps will not be diſpleaſed with the above inveſtigation.

[7] P. 368 & 369. vol. II. p. 801. ed. Hemſter.)

[8] Τὴν ὑπὸ τῇ ἀκροπόλει σπήλυγγα, (Bis Accus:

[9] P. 370.

N° IV.

Verſe 54. Χρυσοφύλακα.

O'er the treaſures

66. The Delphians placed him.

IT appeared, that Milton read Euripides with critical attention from the margin of his edition, in which ſeveral paſſages were corrected by him, and ſome of his propoſed readings have been inſerted by Barnes in his edition: His book afterwards came into the poſſeſſion of the late Dr. Birch, Secretary of the Royal Society, where Dr. Muſgrave informs me, that he remembers to have ſeen it: Dr. Birch on his death left his Library to the Britiſh Muſæum; but on inquiry I find that the Euripides of Milton is not in the number of thoſe books there depoſited. I have ſince diſcovered, that it is now in the poſſeſſion of Dr. Johnſon, who in his life of Milton [1] has the following anecdote: "The books, in which his daughter, who uſed to read to him, repreſented him as moſt delighting, after Homer, which he could almoſt repeat, were Ovid's Metamorphoſes and Euripides: His Euripides is by Mr. Cradock's kindneſs now in my hands; the margin is ſometimes noted; but I have found nothing remarkable." On application to Dr. Johnſon, I have had the pleaſure to inſpect the book, and I diſcover that the edition is that of Paul Stephens [2]: It is now the property of Joſeph Cradock, Eſq. of Gumly, in the county of Leiceſter, and is authenticated to have belonged to Milton, from his name prefixed to the firſt volume, written by himſelf, with an account

[1] P. 138. [2] This edition in two volumes quarto was publiſhed at Geneva in 1602 in Greek and Latin, containing the Scholia, with the Comments of Brodæus, Canterus, Stiblinus, and Æmilius Portus, and the Latin Verſion of Canterus.

of

of it by Dr. Birch; if any thing eſſential ſhould have been omitted by Barnes, I propoſe to inſert it, with the conſent of the preſent owner, among my Annotations on the Greek text, ſince Mr. Cradock has indulged me with the peruſal.

Our Engliſh Poet, from this character and employment of Ion, as Treaſurer of the Delphick Temple, has drawn a poetical compliment in his Latin Poem to the Librarian of Oxford, when he calls him,

Æternorum operum cuſtos fidelis;
Quæſtorque gazæ nobilioris,
Quam cui præfuit Ion,
Clarus Erechtheides
Opulenta dei per templa parentis,
Fulvoſque tripodas, donaque Delphica,
Ion Actæâ genitus Creuſâ.

Ad Joannem Rouſium. Strophe 3. v. 60.
Ed. Newton, vol. III. p. 688.

N° V.

Verſe 82. Τεθρίππων.

96. Chariot of the Sun.

THE original expreſſion here implies the quadriga, or chariot of the Sun, drawn by four horſes: And all the Poets, Painters, and Sculptors, both Ancient and Modern, have almoſt univerſally beſtowed this compliment on Apollo. The Scholiaſt on our Author's Phœniſſæ [1] has given the Greek

[1] V. 3. Χρύσος, Αἰθὼν, Ἀστραπὴ, Βροντὴ. The expreſſion of τέθριππα, applied to the chariot of the Sun, alſo occurs in that play, (v. 1555.) And Valerius Flaccus ſays,

Cum Phœbus equos rutilaſque quadrigas
Dirigit. (Argon. l. XVI. v. 314.)

names of theſe four Steeds, which tranſlated into Engliſh imply, Time, Splendour, Lightning, Thunder; but Ovid in his ſtory of Phaeton, though he derives the etymology of them from the Greek language, correſponds in one inſtance only of theſe four names with this Scholiaſt,

Intereà volucres Pyroeis, et Eous et Æthon,
Solis equi, quartuſque Phlegon.
(Met. l. II. v. 154.)

There are other names aſſigned to theſe horſes of the ſun by Fulgentius, who thus explains the propriety of them; Erythræus, or red, becauſe the Sun riſes with red ſtreaks at the morning dawn; Actæon, or Splendent, becauſe about the third hour he ſhines with a greater degree of refulgence; Lampos, or glowing, becauſe at the meridian he has aſcended the central circle; and Philogeus, or the Lover of the Earth, becauſe about the ninth hour, verging towards the weſt, he leans on the declivity: And the reaſon of the Sun's quadriga is thus explained by him, either becauſe he performs the annual revolution by the diviſion of the four ſeaſons, or becauſe he meaſures the ſpace of the day in a path, which may be divided into four parts quadrifido limite[2]: The only inſtance in any record of Antiquity, which I ever met to the contrary, is an aſſertion of the Scholiaſt of Sophocles on the Ajax on the word λευκοπώλῳ[3]; who there remarks, that the Sun has two white Horſes for his car, Lampos and Phaeton: But the paſſage to which the Scholiaſt there alludes (though he does not mention it) will ſerve to correct his error. For

[2] L. I. Auct. Myth. ed. Stav. p. 637 & 638. [3] V. 681. Λάμπων καὶ Φαέθων.

Homer

Homer in his 23d Odyſſey [4] mentions the chariot of Ἠως, or Aurora, as drawn by two horſes, correſponding to theſe names of Lampos and Phaeton: Theſe by miſtake he has transferred to the Sun, who in Poetical Mythology is a diſtinct perſonage from Aurora; and though this Goddeſs is ſometimes honoured with the chariot of the God Apollo, as in Virgil,

Auroram Phaetontis equi jam luce vehebant.
(Æn. 5. v. 105.)

And ſometimes has a quadriga of her own, as in the ſame Roman Poet,

Roſeis Aurora quadrigis,
(Æn. 6. v. 353.)

Yet ſhe has oftener perhaps the humbler biga, or the car, drawn by two horſes, as in Homer. Thus to give an inſtance from the ſame reſpectable authority,

Aurora in roſeis fulgebat lutea bigis.
(Æn. 7. v. 26.)

And Tzetzes in his commentary upon Lycophron [5], citing Homer, expreſsly calls Lampos and Phaeton the Horſes of the Day, Ἡμέρας. The biga was alſo the leſs aſpiring equipage of ſober Night, as I ſhall ſhew in a ſubſequent note [6] of this play. Beſides this miſtake of the Scholiaſt of Sophocles, there is a remarkable exception to the eſtabliſhed opinion of the Sun's quadriga, which Montfaucon has inſerted

[4] V. 246. [5] V. 17. p. 3 & 4. ed. Potter. [6] V. 1150.

in his Antiquitè Expliquèe [7] from Maffei, where the Chariot of this God, from which Phaeton has juſt tumbled, has only two horſes; quoique tous les Anciens (as the Author juſtly obſerves) en aſſignent quatre au Soleil, & deux ſeulement à la Lune, comme dit Tertullien dans ſon livre des ſpectacles. The Moderns, as well as the Ancients, have in general been attentive to this circumſtance: Thus Apollo in the celebrated picture by Guido Rheni, in the Palazzo di Roſpiglioſi at Rome, has his chariot drawn by four horſes, and is improperly called the Aurora. But the Author of the Polymetis, obſerving the defects of Rubens in miſrepreſenting the allegorical perſons of the Ancients, very judiciouſly remarks, "Such I ſhould take the mean ſtaring Apollo to be in a chariot drawn by two horſes." (Dial. 18. p. 296.)

N° VI.

Verſe 161. Ἐρέσσει.

165. A Swan comes ſailing.

THE original metaphor is here borrowed, like the remigium alarum of the Romans, from the oar, and applied to the Swan ſailing in the air. The Græcian and Roman Poets often repreſent this Bird, as ſoaring on its wing: But this is not only a poetical idea, as many perhaps may be inclined to imagine, who have never themſelves been ſpectators of the flight of Swans; but alſo a philoſophical truth; I have been aſſured by a very eminent Naturaliſt now in England, that

[7] Tom. I. c. 9. p. 122. pl. 65.

he

he has often ſeen Swans in Norway and Sweden towering to a very great altitude in the air; and a learned Friend of unqueſtionable veracity informs me, that in the ſevere winter of 1745 many Swans to his knowledge came to Blenheim Park in Oxfordſhire, which were never before ſeen in this country, and as he juſtly apprehends from the North; conſequently they muſt have croſſed the Seas. Olaus Magnus in his Hiſtory of Northern Nations obſerves, that the Swans remain in theſe Countries as long as the warmth continues, till at laſt, being conquered by the ſeverity of the weather, they raiſe themſelves in air, and fly to the warmer regions, and one may ſee them elevated among the higheſt clouds[1]. Thus Thomas Bartholinus[2] in his Anatomy of the Swan informs us, that this Bird has its principal ſtrength in its wings from the union of its tendons and porous bones: whence it often expands its wings, and particularly when the zephyr blows: Hence ſome are of opinion, continues he, that its ſound was occaſioned not from its mouth, but from its expanded and inflated wings: To this allude the following lines,

[3] Non canit aſſuetâ Cygnus vocalis in undâ,
Ni Zephyri ſpirat mollior aura ſibi.

The ancient idea of the muſical quality of the Swan will be amply conſidered in the following note; but here I may examine the ſingular opinion, that the ſound was derived from the wings and not from the voice. Beſides the above paſſage

[1] Per altiſſimas nubes evolare cernuntur. L. XIX. c. 14. p. 660. ed. 1555.
[2] De Cygni anatome ejuſque cantu. Ed. 1668. p. 65.
[3] Here Bartholinus does not inform us of his authority for theſe verſes; nor am I able at preſent to diſcover it.

Bartholinus has cited Nazianzen, who in one place [4] aſſerts, that the Swan ſings, when it unfolds its wings to the air, while the whiſtling occaſions the melody; and in another [5], that it ſings a ſweet and harmonious ſtrain, when the Zephyr inſpires its wings. To this idea, adds Bartholinus, Statius probably alludes in that line of his firſt Sylva,

Claraque gaudentes plauſerunt limina [6] cygni.
(V. 146.)

The above three mentioned paſſages are contained in a note of La Cerda [7] on the ninth Eclogue of Virgil [8], to whom Bartholinus is probably indebted for them: but the inference, which is drawn by the learned Critick, is very different from that of the ingenious Naturaliſt: The former ſolves the ancient opinion of the harmony of the Swan from the whiſtling of its wings: The latter condemns it as a moſt ridiculous error; for no Philoſopher of ſound judgment in his opinion has ever taught, that the voice could reſult from the clapping of the wings [9]. It will be curious and intereſting however to ſurvey the additional authorities of the Ancients in ſupport of this extraordinary notion, as it has never yet been done to my knowledge. Homer, or the author of thoſe Hymns attributed to him, thus addreſſes Apollo:

Φοῖβε σε μὲν, καὶ κύκνος ὑπὸ πτερύγων λίγ' ἀείδει,
Ὄχθῃ ἐπὶ θρώσκων. (Odyſſ. & vol. II. ed. Clerke, p. 754.)

[4] The words in the original run thus:
Τὶς ὁ κύκνῳ συνυφαίνων τὴν ᾠδὴν, ὅταν ἐκπλάσῃ τὸ πτερὸν ταῖς αὔραις, καὶ ποιῇ μέλος τὸ σύριγμα. (Orat. 34. tom. I. p. 541. ed. 1630.)

[5] Ὅταν ἄνωμεν τῷ Ζεφύρῳ τὰς πτέρυγας ἐμπνεῖ ἡδύ τι καὶ ἐναρμόνιον.
(Epiſt. I. Id. p. 768.)

[6] He cites it in Omina: but it is limina in my edition. Lug. 1671.

[7] Vol. III. ed. 1619. p. 161. [8] (V. 29. [9] P. 65.

The

The Swan, exulting on the bank, ſings thee, O Phœbus, with a delightful [10] ſound from under its wing. Thus I underſtand the expreſſion in Apollonius Rhodius,

Κύκνοι κινήσωσιν ἐὸν μέλος.
(Argon. l. IV. v. 1301.)

To imply that the Swans by their motion produce their melody: But Ariſtophanes expreſsly alludes to this notion in the play of his Birds.

Τοιάνδε κύκνοι
Τιοτιοτιοτιότιγξ
Συμμιγῆ ϐοὴν ὁμοῦ
Πτεροῖσι κρέκοντες, ἴαχον Ἀπόλλω,
Τιοτιοτιοτιότιγξ. (v. 775.)

And Anacreon is explicit to this purpoſe,

Ἄγε τις κύκνος Καϋστρὸς
Πολιοῖς πτεροῖσι μέλπων
Ἀνέμῳ σύναυλον ἠχήν. (Carm. 56. v. 33.)

As the Swan of Cayſter, ſinging with its beautiful wings a ſtrain in concert with the wind. Thus Philoſtratus [11] in the life of Apollonius informs us, that the Swans, which were fed in the meadow, formed a chorus round his mother, as ſhe was ſleeping, and raiſing their wings according to cuſtom reſounded in concert, for the Zephyr breathed at the ſame time

[10] Thus I have tranſlated the word λίγα, for our Poet in his Heraclidæ beſtows this epithet on the flute, λίγεια λωτοῦ χάρις (v. 893.) and in his Bacchæ he calls the flute εὐκέλαδος (v. 160.) or ſweetly ſounding; conſequently the former word λίγεια muſt alſo imply an agreeable tone: Beſides Heſychius defines λίγα, λίγυρως, ἡδέως, which correſponds with the ſame idea.

[11] L. I. c. 5. p. 7. ed. Clear.

in

in the meadow: The ſame Author in one of his Images [12] aſſerts, that it is the wind of the Zephyr, which inſpires the Swans with their ſong, and that the Swans expand their wings to receive this percuſſion: And in another of his Images [13] he obſerves, that the Swans made uſe of a gentle and obvious Zephyr, which is reported to conſpire in concert with their mournful ſong. Theodorus Biſhop of Tarſus, as contained in Photius [14], expreſsly aſks, whether the want of reaſon in Swans prevented them ever from ſinging with their wings; and Himerius [15] the Sophiſt, preſerved in the ſame Author, aſſerts, that in a certain vernal meadow there was a Swan, who was ready to expand his wings to the Zephyr in order to ſing. Chryſoſtom [16] alſo draws a compariſon from Swans ſinging with their wings. If we deſcend to modern Authorities, in the Ornithology [17] of Aldrovandus, Politian is cited, as affirming that the Swan is declared never to ſing, except when the Zephyr breathes, and the ſame Naturaliſt produces the following lines of another Author to this effect,

Sed, qui tenent arcana Naturæ, negant
Audiri olorem, ni ſonent Favonii.

He alſo obſerves from Pierius [18], that among the Ægyptians a winged boy, repreſenting the Zephyr, was painted as the ſymbol of ſong; for it is that wind which inſpires and increaſes

[12] Paludes, l. I. c. 9. Id. p. 775.
[13] Phaeton, Id. p. 781.
[14] Biblioth. p. 686. ed. Schottus.
[15] Id. p. 1127.
[16] Orat. 33.
[17] Tom. III. l. 19. p. 31. ed. 1603.
[18] Cantilenæ vero ſignum videas puerulum alatum, qui ventus Zephyrus, is enim cantum Oloribus inſpirat & elargitur: Pingitur vero is delicatus mollis cujus modi eſt aura ejus, quam libenter adeò captamus; Olorum verò plumæ identidem afflatu eo ſurriguntur, quippe quæ repercuſſu venti commoventur. (Pier. Hieroglyph. l. XXIII. p. 830. ed. 1602.)

the

the melody of Swans: He is depicted ſoft and delicate, like the galé, which we imbibe with ſo much pleaſure; the feathers of the Swan are inflated by its inſpiration, as they are moved by the percuſſion of the wind. Leland alſo in his Κύκνειον ᾆσμα ſeems in the following lines to allude to this notion.

Strepitum dedit ſonorum
Cygnorum niveus chorus canentum
Concuſſis alacri vigore pennis.
Itiner. vol. IX. p. 10. ed. Hearne.

The reader may perhaps be aſtoniſhed to find, that an idea of this extraordinary nature could prevail among ſo many different Authors, and in ages ſo remote from each other.

N° VII.

Verſe 169. Τὰς καλλιφθογγὰς ᾠδάς.
170. Or thou wilt ſteep thy melody in blood.

SINCE the Animal Creation is uniform in the exerciſe of their faculties, implanted by Nature, the prevailing opinion of the muſical power of the Swan among the Greeks and Romans arreſts the attention of curioſity, and demands an inquiry into the nature of the evidence. When an ancient notion revolts againſt the reigning ideas of Mankind, we are too often diſpoſed to reject the teſtimony of enlightened Nations, and to condemn it unheard, as a vulgar error: But Candour, unbiaſſed by prejudice, ſuſpends her verdict, till the whole teſtimony, fairly ſtated, is impartially diſcuſſed.

The Poet, at liberty to rove in the fairy fields of imagination, feels even his Genius fettered in the regular path of Nature: He may create Centaurs and Chimæras, but he cannot counteract the eſtabliſhed properties of Animals, expoſed to the common eye of Obſervation. This opinion however of the harmony of the Swan is not the viſionary dream of Ancient Poetry; even Pagan Philoſophy cooly and deliberately aſſented to it. Not only Virgil [1] celebrates his Patron Varus with wafting his fame to heaven by the melodious Swans of Roman Poetry; but Plato [2] aſſerts, that the ſoul of Orpheus migrated into a Swan, which, like other muſical animals, migrates alſo into the human form: And in his Phædo, when the friend of Socrates obſerves, that he is afraid of moleſting him, ſo near the hour of his melancholy cataſtrophe, the Philoſopher replies, "I appear to you then inferior in divination even to Swans, for when they perceive themſelves dying, though before often muſical, yet are they then in a remarkable manner, exulting at their approaching viſit to that God whoſe miniſters they are: But Men on account of their own apprehenſion of death belie theſe Swans, and aſſert them to be particularly vocal from their lamentation [3]." Not only Horace [4] calls Pindar the Dircæan Swan, and metamorphoſes himſelf into the Bird of Melody [5]; but Ariſtotle in his Hiſtory of Animals [6] informs us, that Swans are muſical and particularly at the approach of death; he adds, that

[1] Ecl. 9. v. 29. [2] De Rep. ed. Serran, vol. II. p. 620. [3] Vol. I. p. 85.
[4] L. IV. Od. 2. v. 25. And thus the Author of the following lines,

Θήβης ὠγυγίης Ἑλικώνιος ἴαλλο κύκνος
Πίνδαρος ἱμερόφωνος.

[5] L. II. Od. 20. v. 15. [6] L. IX. c. 12.

many

many perſons, ſailing towards Libya, often met with thoſe Swans in the ſea ſinging with a mournful voice, and then ſaw them expire. Not only the Poeteſs Erinna is flattered by an Author in the Anthologia [7], as poſſeſſing the voice of a Swan; but the Orator Craſſus is complimented in the ſame manner by Cicero [8], Illa tanquam cycnea fuit divini hominis vox; and he obſerves in another place [9], that Swans are juſtly dedicated to Apollo, becauſe they ſeem to derive their ſpirit of divination from him; and, foreſeeing the happineſs of death, chearfully expire with a ſong: And Philoſtratus [10] aſſerts, that as the Phœnix conſumed in the neſt ſings the ſong, which uſhers in its death, ſo according to the moſt accurate account of thoſe, who have heard them, the Swans are ſaid to do the ſame. Hence we diſcover, that this eſtabliſhed notion of Antiquity was not only conſecrated by the Poets, but had alſo the concurrent teſtimony of Philoſophers. Since in ſupport of this idea it would be ſuperfluous to accumulate more paſſages, I will proceed to conſider the ancient evidence, which queſtioned or oppoſed the veracity of the fact.

To begin with Ælian, this Author in his book on Animals aſſerts [11], "that he is not able to affirm, how the Swan, whom many Poets, as well as Writers in Proſe, make the Miniſter of Apollo, excells in the power of muſical ſong; but the ancients were perſuaded, continues he, that having ſung, as it was called the Swan's dirge, he then departed: And in his Various Hiſtory [12] he remarks, that it is a frequent aſſertion, that Swans are muſical; but he adds, that for his part

[7] L. III. c. 25. ep. 66.
[8] De Orat. l. III. c. 2.
[9] Tuſcul. Diſput. l. I. c. 30.
[10] L. III. c. 49. ed. Olear. p. 135.
[11] De Nat. Anim. l. II. c. 32.
[12] L. I. c. 14.

he

he never [13] heard one ſing, nor perhaps any one elſe: It is however believed, that this animal does ſing; and they affirm it particularly harmonious and vocal in the period, approaching its diſſolution." Hence it appears, that Ælian only wavered in his own opinion on this ſubject; and this Naturaliſt in other parts of his works often mentions the general idea entertained of the melody of the Swan. Thus, after citing Ariſtotle, he adds [14], "that this bird delights in fountains, lakes, pools, and other places, abounding with rivulets and water: and there the experienced Perſons affirm, that it exerciſes its muſical faculty:" In another paſſage [15] he obſerves, that Swans are ſubſervient to Apollo, and according to report moſt muſical: But he alſo relates the following anecdote: "When the Prieſts of the Hyperborean Apollo perform their ſacred ſolemnity at the cuſtomary period, a prodigious number of Swans from the Ripphæan mountains, after their flight round the temple for the purpoſe, as it were, of luſtration, deſcends into the largeſt and moſt beautiful court of the temple: And when the ſingers in their language celebrate the God, and the Muſicians attune their harmonious ſymphony, the Swans join the concert, and are ſo far from ſinging with diſſonance and out of tune, that obeying, as it were, the inſtruction of the Maſter of the Band, they cooperate with the expert Performers of thoſe conſecrated hymns." In

[13] This paſſage is erroneouſly quoted by Barnes in his note on the Helena of our Poet, (v. 1115.) with the omiſſion of the negative, ſo that Ælian is there ſaid to have heard himſelf the ſong of the Swan; but the Engliſh Commentator is undoubtedly miſtaken in his ſenſe of the Græcian Author. This error is not peculiar to Barnes alone, for Cœlius Rhodiginus has committed the ſame miſtake. (l. IX. c. 5.)

[14] De Nat. Anim. l. X. c. 36. [15] Id. l. XIV. c. 13. [16] Id. l. XI. c. 1.

another

another paſſage [16] he reaſons with all the ſolemnity of philoſophy, and with the appearance of conviction from this received idea: "The Swan ſurpaſſes Man in things of the higheſt moment; for he knows when life is verging to its end; and in order to bear the approach of death with tranquillity, he has received the moſt delightful gift from Nature: Thus confident is he, that in death there is no unpleaſant or painful ſenſation: But Man ſhudders at that, of which he is ignorant, and imagines it his greateſt misfortune: Indeed ſo wonderful is the tranquillity in the Swan, that in the very cataſtrophe of its life it warbles, as it were, its funeral dirge." The next authority, which I ſhall mention on this ſubject, is that of Pliny [17], who obſerves, "that by ſome experiments (which he ſuppoſes erroneous) the plaintive ſong of Swans on their death is reported:" He does not inform us what theſe experiments were: But we read in Athenæus [18], "that Myndius Alexander, having purſued many Swans, who were dying, never heard them ſing:" How this Philoſopher diſcovered that theſe Swans were dying, it may perhaps be difficult to conjecture. The ſtrongeſt teſtimony however of Antiquity againſt this general notion of the Swan's harmony is that of Lucian [19]; who relates, "that he inquired of the ſailors on the river Eridanus, when the Swans would begin to ſing their harmonious tune; to which they replied with laughter, that they, who had conſtantly ſailed and worked on the river from their infancy, had never ſeen but a few Swans among the marſhes, and thoſe croaked very unmuſically and weakly,

[16] Id. l. V. c. 34.

[17] Olorum morte narratur flebilis cantus (falſo ut arbitror) aliquot experimentis. (Nat. Hiſt. l. X. c. 23.

[18] L. IX. c. 11. p. 393. ed. Cauſab.

[19] De Electro ſeu Cycnis, vol. III. p. 89. ed. Hemſter.

ſo

ſo that crows and jack-daws in compariſon of them were Sirens: But their ſweet melody, as you repreſent it, add they, we never heard even in a dream; ſo that we are amazed how theſe fables concerning our country were invented among you." Theſe I believe are all the paſſages in ancient Authors, which queſtioned or oppoſed the general teſtimony of this received opinion. I ſhall now proceed to collect the evidence of the Moderns, both in ſupport of the notion, as againſt it.

The firſt authority in the order of Chronology is that of our Antiquarian Leland, who in 1545 publiſhed his Κύκνειον ἆσμα, or Swan's-Song: In this compoſition the following lines deſerve our attention on this ſubject:

Aſpice quâ pompâ Thameſinis fertur in undis
Iſiacâ veniens Cygnus ſpecioſus ab urbe;
Uſque ducem placidè ſequitur chorus almus ovantem;
Ille ſuas reſono celebrabit carmine ripas,
Nomen et Henrici Regis feliciter amplum
Concentor ſublime feret ſuper æthera lætus;
Præbeat attentas auditor muſicus aures,
Rara quidem Cygnum res eſt audire canentem;
Concinuiſſe tamen doctorum turba virorum
Prædicat, & melicæ vocis punctum omne tuliſſe.
(Leland's Itin. vol. IX. p. 6. ed. Hearne.)

The next evidence, which I ſhall mention, is that of Olaus Magnus, who in his Hiſtory of Northern Nations [20] aſſerts, that the Swan modulates the ſweetneſs of its ſong on account of its long and winding neck; which neceſſarily occaſions the

[20] L. XIX. c. 14. De Cygnis, p. 660. ed. 1555.

voice

voice to be ſonorous; that it ſings leſs often than other Birds, except during the production of its young, or any great ſeverity of cold, and that in the waters of the North; he afterwards adds, that the Hunters know by experience, that theſe Birds are naturally delighted by the ſweet ſong of the harp and pipe; and therefore having formed the image of an ox or horſe, or under one of theſe real Animals, they play near the ſhore, until the Swan approaching, and intent on its melodious voice, they plunge into its breaſt a point of iron faſtened to a ſpear, and then draw it to ſhore by means of a ſtring."

I come next to the great Naturaliſt of the 16th Century Aldrovandus, who has ſupported by theſe arguments in his Ornithology [21] the ſong of the Swan. "1ſt, By the univerſal aſſent of the ancient Philoſophers and Poets of the Greeks and Romans, ſince this muſt be ſuppoſed to have had ſome foundation. 2d, Becauſe this Bird was the hieroglyphick of Muſick among the Ægyptians, to whom the Græcians were indebted for their philoſophy. This appears from the teſtimony of Orus Apollo [22], who tells us, that when they wanted to repreſent an old muſician, they depicted a Swan, as that in an advanced age ſings the moſt enchanting melody. Pierius [23] Valerianus alſo aſſerts the ſame in regard to this hieroglyphick. 3d, Becauſe the Swan was conſecrated by the Ancients to Apollo, the inventor of Muſick. 4th, Becauſe diſtinguiſhed Philoſophers [24] deſerve aſſent to their teſtimony,

[21] Tom. III. l. 19. p. 21. ed. 1603.

[22] Γέροντα μουσικὸν βουλόμενοι σημῆναι κύκνον ζωγραφοῦσιν· ἔτος γὰρ ἡδύτατον μέλος ᾄδει γηράσκων. L. II. c. 3. ed. Pauw, p. 100.

[23] Hieroglyph. l. XXIII. p. 228. ed. 1602.

[24] Demum quod viris philoſophis nominatim clariſſ. & excellentiſſ. D. Frederico Pendaſio,

timony, ſuch as Frederick Pendaſius, who aſſerted, that, as he was ſailing on the lake of Mantua, he frequently heard Swans ſing moſt melodiouſly: And George Braun atteſted, that near London [25], a Mart of England, flocks of Swans receive the fleets entering with joyful acclamations in the ſea, and welcome them with feſtive ſongs. The writings of Albertus declare, that he had obſerved the mournful ſtrain of this Animal on any occaſion of ſorrow; but I am of opinion, that they do not only ſing through melancholy, but alſo in joy: And Antonius Muſa Braſavelus atteſts, that he had remarked that ſome Swans would ſing towards the concluſion of their life, but not all. 5th, Becauſe ſome maritime Belgæ, as the Friſii, Batavi, and others adjacent to them, among whom, from the multitude of their lakes, Swans are extremely frequent, call them in their vernacular

Philoſophiæ Profeſſori celeberrimo, ſe Cycnos frequenter cantantes ſuaviter in lacu Mantuano cymbâ vectum audiviſſe aſſerenti, tanquam fide digniſſimo non illibenter fidem adhibentes ſuffragamus: Georgius Braun Cygnos tentatur prope Londinum Angliæ emporium in mari agminatim læto occurſu & feſtivis cantibus ſubeuntes claſſes excipere. Scribit item Albertus ſe hujuſmodi voces lugubres in quâlibet triſtitiâ ab eis edi animadvertiſſe; Ego autem non in triſtitiâ tantum eos canere exiſtimo ſed in gaudio etiam: Antonius Muſa Braſavelus in Comment: ad Porphyr. Iſagag. Cycnos ſub vitæ exitum canere ſeſe obſervâſſe teſtatur, ſed omnes id facere negat. (Tom. III. l. 19. p. 21.)

[25] It is remarkable that Drayton ſpeaking of the Swans on the river Thames ſays,

> The Swans with muſick, that the roothers make,
> Ruffling their plumes, came gliding on the lake.
>
> Heroical Epiſt. vol. I. p. 349.

And Milton in his Latin Poem to the Marquis of Villa ſuppoſes the modulation of Swans on the Thames near the ſea:

> Nos etiam in noſtro modulantes flumine cygnos
> Credimus obſcuras noctis ſenſiſſe per umbras,
> Quà Thameſis latè puris argenteus urnis
> Oceani glaucos perfundit gurgite crines.
>
> Ed. Newton, vol. III. p. 671. v. 33.

tongue,

tongue Huyler, which is a word not very unlike Olor, and is closely expressive of its propriety; for it signifies to lament, to cry, or to weep; by which they denote, that they utter a sort of plaintive song, and modulate it with a sweet lamentation: But because it appeared melancholy, the Poets therefore feigned, that it was adapted, as a funeral dirge to their death, and was sung by them in the approaching hour of dissolution, as presaging it. 6th, But I have often observed very accurately and myself heard Swans murmur a curtain harmonious, but melancholy strain, so that the Syrians did not without reason suppose that Swans were Sirens, who after bathing in the water attune their pleasant melody; we will therefore with Pausanias conclude, that the glory of musick is the property of the Swan. 7th. What rivets him in this opinion, is the remarkable and wonderful structure of the arteria aspera, or the windpipe in the Swan, first observed by him; on the properties of which he has exspatiated, and has also delineated [26] the anatomy of it; and says that he is easily prevailed [27] upon to think the opinion of those more plausible, who maintain the melody of this Bird, and particularly at its approach towards death." Such is the outline of the testimony collected from Aldrovandus. Hence I pass to the evidence of Olaus Wormius, which is here stated, as extracted from his Musæum [28]. "There is no inconsiderable contention, says he, among Authors concerning the song of the Swan: Some, who have observed that they utter a harsh and disagreeable sound, attribute no sweetness to their song:

[26] Pl. 13, 14, 15. tom. III.

[27] Facilè inducor ut verisimiliorem eorum esse credam sententiam, qui dulce melos præsertim morti vicinos cantare dicunt. Tom. III. l. 19. p. 20.

[28] B. III. c. 2. p. 357. ed. 1678. He cites Olaus Wormius Musæum, (b. III. c. 13.)

Others, paying regard to the relations of ſo many Poets and Hiſtorians, have not the leaſt doubt of their melody: Even Aldrovandus inclines to this opinion, deducing his argument from the conformation of the aſpera arteria, extremely adapted for the formation of all ſounds. For my part, I will not conceal my own opinion: There was in my family a moſt reſpectable young Man, one Mr. John Roſtorph[29], Student in Theology, a Norwegian by Nation: This youth did upon his credit, and with the interpoſition of an oath, ſolemnly affirm, that himſelf in the Nidroſian territory did once by the ſea-ſhore early in the morning hear an unuſual and moſt ſweet murmur, compoſed of moſt pleaſant whiſtlings and ſounds; as he knew not whence it came, or how it was made, ſince he ſaw no man near, who might be the author of this modulation, looking round about him, and climbing up to the top of a certain promontory, he beheld an infinite number of Swans, gathered together in a neighbouring bay of the ſea, attuning this harmony; a ſweeter than which in all his life he had never heard. By ſome Icelanders[30], my Scholars, I have underſtood

[29] Erat in familiâ meâ juvenis honeſtiſſimus, D. Johannes Roſtorphius, S. Theologiæ Studioſus, Norvagus Natione; hic bonâ fide, interpoſito juramento, ſanctè affirmavit ſe in tractu Nidroſiano ad littus maris ſummo mane inſolitum ac ſuaviſſimum audiviſſe murmur ſibilis ac ſonis jucundiſſimè permiſtum; quod unde, aut quo pacto excitaretur cum ignoraret, ſiquidem neminem vidit hujus modulationis authorem, undique circumſpiciens & jugum promontorii cujuſdam ſcandens, vidit Cygnorum multitudinem infinitam in ſinu maris vicino conglomeratam harmoniam hanc modulantem, quâ ſuaviorem in vitâ nunquam audivit. Ab Iſlandis quibuſdam meis diſcipulis percepi mihii hâc harmoniâ apud ipſos frequentius iis in locis ubi Cygni ſunt: quod ideo adduco, ut præſtantiſſimorum autorum de hâc cantione Cygneâ non vanam eſſe relationem vel modernis experimentis comprobari conſtet. Muſæum Wormianum, p. 299. ed. Lugd. 1655.

[30] In the Letters on Iceland, containing obſervations made during a voyage in the year 1772 by Uno Von Troil, there are the following remarks on the Swans,

underſtood that nothing is more frequent with them than this harmony in thoſe places, where there are Swans. I mention this circumſtance, that the report of the moſt reſpectable authors concerning the ſong of the Swan may appear to be not unſupported, but even atteſted by modern experiments. Thus far Olaus Wormius.

The next authority, which I ſhall produce, is that of Thomas Bartholinus, who wrote a treatiſe on the Swan; I diſcovered this from a note of Harduin [31] on Pliny; and by an application to the Library of the Britiſh Muſeum, I found the book, correſponding to the title inſerted in the note [32] below; hence I have extracted the following anecdotes on this ſubject. After an analyſis of its anatomy, of which the firſt part of the treatiſe conſiſts, he comes to the muſical quality of the Swan: "To this [33], ſays he, little credit is given by

Swans, as extracted from the tranſlation of them into Engliſh, publiſhed in the preſent year: "They are ſaid to ſing very harmoniouſly in the cold dark winter nights; but though it was in the month of September when I was upon the iſland, I never once enjoyed the pleaſure of a ſingle ſong." P. 143.

[31] Res eſt ea diſcrepantibus inter ſe ſcriptorum ſententiis dudum agitata; quam veritati demum aſſeruiſſe ſe exiſtimat, vindicato cycnorum cantu, expliſque recentibus confirmato, Thomas Bartholinus ſingulari opere de cycno, a ſec. 44. ad 54. (Nat. Hiſt. l. X. c. 32. vol. I. p. 557.)

[32] Thomæ Bartholini Diſſertatio de Cygni anatome ejuſque cantu a Johanne Jacobo Benſelino in Academiâ Hafnienſi, nunc notulis quibuſdam auctior edita ex ſchedis paternis a Caſpare Bartholino Thomæ Filio, 1668. This Bartholinus was born at Copenhagen in 1616, and died in 1680: He was Profeſſor of Mathematicks in that City, had alſo an anatomical chair, was the Phyſician of the King, and at laſt one of the Grand Council of Denmark: He publiſhed ſeveral works. See Niceron. tom. VI. p. 131.

[33] Huic quidem a nonnullis parum habetur fidei; verum ita ſe rem habere teſtis ego oculatus, qui et meis auribus canentem audivi, & ſtatim morientem videre affirmo, ſed id caſu. Quicquid enim de cantu cygni dicatur, obſervavi diligenter ferè non canere niſi verno tempore, quo ſæpe in litore maris noſtri Hagæſtædani & Holbecani tercentos ſimul concinentes, vel potius inconditum ſtrepentes drenſanteſque audivi, ſuſpicorque tum ad coitum invitari a maribus fœminas vel fæminas ova ponere. Aliàs prorſus mutos cygnos reliquo anni tempore per fluvios & maria noſtra ferri obſervavi. (P. 69.)

ſome People; but that this is the truth I had myſelf ocular demonſtration, and have heard with mine own ears a Swan ſing, and affirm that I ſaw it inſtantly die; but this I impute to chance: whatever may be ſaid of the Swan's ſong, I have commonly and accurately obſerved, that it never ſings, except in the ſpring[34]; at which time I have heard at leaſt 300 on the ſhore of the ſea, bordering on Hagæſted[35] and Holbec, ſinging or rather making an uncouth ſound, and imagine, that the females are then invited by the males, or that the former are then laying their eggs: At other ſeaſons of the year I have obſerved, that Swans in our rivers and ſeas are generally mute: Were I to produce more examples[36], which are many and weighty, both in Iceland and Norway, obvious almoſt to all, I might extend my treatiſe to an infinite length: I will however cite one inſtance of the moſt creditable authority, which is that of a Student of Norway, and a friend of mine, George Wilhemi, who heard the ſame ſong with his ears; as he was walking by chance on a ſhady ver-

[34] It may not perhaps be unworthy of obſervation, that according to this idea of Bartholinus of the vernal ſong of the Swan Dionyſius in his poetical ſurvey of the world deſcribes them as vocal in the ſpring,

Εἴαρος ὥρῃ
Κύκνων εἰσαΐοις λιγυρὴν ὄπα. V. 834.

[35] A place near Copenhagen.

[36] Plura, ſi perſequamur exempla, quæ magna & gravia ſunt, & tum in Iſlandia tum in Norwegiâ quoque tantum non omnibus obvia, in infinitum poſſemus progredi. Unicum adhuc bonâ fide aſſeram de Norwegio quodam ſtudioſo Georgio Wilhelmi amico meo, qui eundem quoque cantum ſuis hauſit auribus: Is aliquando forte fortunâ in viridi & opacâ ripa inambulans advolantes ibi cygnos aliquot animadvertit, & viâ quâdam ſatis humili: Tum ille glandibus plumbeis expeditus ex eo agmine unum trajicit; deciditque iſte illicò & moritur: At ſuperſtites ſocii fato ſolliciti in orbem convolare deſpicere ſed & ſuaviter concinere, quaſi leſſum admodulantes tanto quidem & tam dulci modulamine, ut eſſet & ad videndum erectior & ad audiendum incitatior; Hiſtoriam hanc poſteà clariſſimis multis & eminentiſſimis viris ſeriò enarravit. (P. 70.)

dant

dant bank, he obſerved ſome Swans flying towards him, and at a ſmall diſtance: Being furniſhed at the time with a gun, he ſhot one out of the flight, which inſtantly dropping expired: His ſurviving companions, concerned for his death, hovered round him in a circle, beheld him, and ſung ſweetly, attuning, as it were, their funeral dirge with ſo exquiſite a modulation, that his curioſity was excited both to behold and liſten to them: He afterwards ſeriouſly related this circumſtance to many eminent and diſtinguiſhed Men." The Author after this proceeds to produce other teſtimonies corroborating this aſſertion; "Paulus [37] Meliſſus Schedius Francus, an excellent Poet of his age, aſſerted, that he heard Swans ſing moſt melodiouſly, where the cygnets are bred in the canals, as he was rowing in a boat on the Thames againſt the ſtream towards London, and he maintained the truth of this fact in the moſt ſolemn manner; Adamus Sileſius in the deſcription of his life mentions this circumſtance. We alſo readily aſſent to the ſuffrage of other Men and thoſe Philoſophers of the moſt unexceptionable veracity." He then produces the teſtimony from Aldrovandus, which I have already cited; and afterwards adds, "that experience is the moſt irrefragable witneſs, that Swans are melodious in a wonderful manner: Let us hear Oppian, who was extremely diligent in obſerving the ſong of thoſe birds; and he in his Halieu-

[37] Paulus Meliſſus Schedius Francus, vatum ſui ſeculi princeps, ſe dulciſſimè cantantes olores, cygneæ ubi in foſſis alumtur, & deinde adverſo Tameſi flumine cymbâ vectum verſus Londinum omni aſſeveratione affirmabat; cujus meminit etiam vitam deſcribens, 1615. Adamus Sileſius. Aliis præterea viris philoſophis, tanquam fide digniſſimis, non illibenter habentes fidem ſuffragamur.

ticks [38], or Piſcatory Poems, aſſerts, that the rocks and vallies reecho to the ſong of the Swan, and of all Birds they are eſteemed the moſt muſical, and by that title conſecrated to Apollo: They do not however ſing with a plaintive note, as the alcedines, or king fiſhers, but with a ſweet mellifluous ſtrain, like a concert of ſoft inſtruments: In the ſequel of his treatiſe he imagines, that from the ſoft melody of this modulation Antiquity [39] invented the fable of the mournful funeral dirge, preſaging the inſtant period of its death; Upon the whole he concludes, that though many perſons affirm that Swans would ſing, yet ſeveral deny it; but this he declares is owing to the impetuoſity of a frantick zeal, and to the influence of degenerate cuſtom againſt experience and the teſtimony of thoſe, who in inveſtigating cauſes of this nature have beſtowed much time and labour. And he adds, that many moderns aſſent to the opinion of thoſe who maintain the fact." Such is the general outline of the curious information, contained in this treatiſe of Thomas Bartholinus: It is very remarkable, that this ſhould have eſcaped the obſervation of many learned Men, ſuch as Spanheim and Erneſtus, Editors of Callimachus; the latter of whom furniſhes us with other corroborating evidence to the ſame purpoſe in a note, printed at Leyden in 1761, on the following verſe in the Hymn to Apollo of that Poet,

Ὁ δὲ κύκνος ἐν χέρι παλὸν ἀείδει [40]. (v. 5.)

"In

[38] I have not been able to find the paſſage in Oppian here alluded to; but that Author in his Poem on Hunting mentions, that Swans are not the only Birds, who are muſical Prophets of their death. (L. II. v. 548.)

[39] P. 63.

[40] This line is thus tranſlated by Prior,

And hovering Swans, their throats releas'd
From native ſilence, carol ſounds harmonious.

(Callim. Hymn to Apollo.)

There

"In addition [41], ſays he, to thoſe things, which are ſaid by learned Men, concerning the ſong of the Swan, it may not be improper to obſerve, that an Aſiatick confirmed to me, that he in Aſia had heard Swans when ſinging; and Paulus Vidalinus related to me, what he alſo publickly aſſerted in his panegyrick on the King of Denmark in theſe words: In regard to Swans, which I here mention for the ſake of the learned, when I once heard my much reſpected Preceptor expreſs his aſtoniſhment, that the Ancients had delivered down ſo many things, concerning the ſong of the Swan, whom no one in more modern times, either in theſe countries or in Italy, or in any region of Europe, had ever heard ſing, I was ſupriſed at this obſervation, as having often myſelf heard in my own country with pleaſure the ſonorous and pleaſant voice of Swans: I was therefore extremely glad, that, as a witneſs both with mine own eyes and ears, I was

There is nothing in the original, which implies only that the Swan in the air ſings charmingly, to juſtify the liberty of the Engliſh Poet in imputing to them native ſilence, contrary to the Græcian idea, and the expreſs aſſertion of Callimachus in other paſſages; for in the Hymn to Delos he calls them the ſinging Muſicians of the God (v. 249.) and the Birds of the Muſes, the moſt harmonious of the winged choir, (v. 252.)

[41] Ad ea, quæ de cygni cantu a viris doctis etiam dicuntur, non alienum ſit dicere, mihi & hominem Aſianum confirmâſſe, cantantes ſe in Aſiâ audiſſe cygnos; & de Iſlandiâ retulit mihi Paulus Vidalinus, qui id etiam apud nos palam in oratione panegyricâ in Regem Daniæ narravit his verbis. Denique etiam cygni ſive olores, quos eruditorum gratiâ hic memorare libet, cum aliquem mihi dilectiſſimum quondam preceptorem audierim mirari, quod veteres de cantu cygneo tam multa prodiderint, quos tamen recentiori ævo nec in his locis nec in Italiâ, nec in ulla Europæ regione cantare quiſquam audiviſſet, mirabar ego hunc ſermonem, qui ipſe in meâ quidem patriâ ſonoram illam & amænam cygnorum vocem ſæpe non ſine voluptate audiveram: quarè valde gaudebam, quod ego ipſe teſtis oculatus atque auritus hanc antiquiſſimam traditionem contra recentiorum dubia confirmare poſſem; ea autem fabula eſt, quod morti vicinus canat. (Erneſtus in v. 5.) Hymn. in Apoll. Callim. (vol. I. p. 41.)

able to confirm this moſt ancient tradition againſt the doubts of the Moderns; but it is a fable that the Bird ſings at the approach of death." Theſe are the teſtimonies of more modern Authors, which tend to eſtabliſh the received notion of the Ancients on this ſubject: But others have roundly and poſitively denied the veracity of the fact. Among theſe I find the names of Eraſmus, Julius Scaliger, and Bodin, who all lived in the 16th Century: The former [42] declares, "that nothing in all Poetry is more generally celebrated, than the harmony of Swans; although no one had ever the fortune to hear this ſong." The next Critick [43] attributes the ſuppoſed melody of the Bird to Græce the Parent of Lies; and in another place [44] he obſerves, that at Ferrara he had ſeen many Swans, but that they were execrable ſongſters, and no better than Geeſe. The laſt Author [45] aſſents with Scaliger. Our own Countryman of the laſt Century in his book of Enquiries [46] into Vulgar and Common Errors, Dr. Brown, has included this in the number of them: and ſays, "that Authors, who countenance it, ſpeak not ſatisfactorily of it: Some affirming, that they ſing

[42] Cygnos canoros eſſe ſic omnium poetarum literis eſt decantatum, ut nihil ſit celebratius, etiamſi nemini contigit hunc audiri cantum; nec deſunt Philoſophi, qui hujuſce rei rationem quoque reddere conantur; Ælianus addit eos non canere, niſi flante Favonio, unde fertur etiam proverbium κύκνειον ᾆσμα, id eſt cygnea cantio. (Eraſm. Chil. I. Pent. 7. c. 22. p. 233. ed. 1558. R. Steph.) There is great inaccuracy in this citation, ſince Ælian never mentions the circumſtance of the Swan's ſong, as occaſioned by the Weſtern Gale; nor do I underſtand how Eraſmus collects the inference.

[43] De Cygni vero cantu ſuaviſſimo, quem cum parente mendaciorum Græcia jactare auſus es, ad Luciani tribunal, apud quem novi aliquid dicas, ſtatuo. (Exercit Exot. 232. contra Cardan. l. X. De Subtil.)

[44] Ferrariæ multos (Cygnos) vidimus, ſed cantores ſane malos nec melius anſere canere. (Cited in Bryant's Mythol. vol. I. p. 384.)

[45] In Methodo Hiſtoriæ. [46] B. III. c. 27. p. 216. ed. 1658.

not till they die [47]; ſome that they ſing, yet die not: ſome ſpeak generally, as though this note were in all; ſome but particularly, as though it were only in ſome; ſome in places, and where we can have no trial of it; others in places, where every experience can refute it; as Aldrovandus upon relation delivered concerning the muſick of the Swans on the river of Thames near London. Now that, which countenanceth and probably confirmeth this opinion, is the ſtrange and unuſual conformation of the wind-pipe or vocal organ in this animal, obſerved firſt by Aldrovandus, and conceived by ſome [48] contrived for this intention: But to ſpeak indifferently, this formation of the weazon is not peculiar unto the Swan, but common alſo unto the platea or Shovelard, a bird of no muſical throat; and, as Aldrovandus confeſſeth, may thus be contrived in the Swan to contain a larger ſtock of air, whereby being to be fed on weeds at the bottom they might the longer ſpace detain their heads under water: But

[47] The compoſer of the Article (Cygne Mythol.) in the Encyclopedie, is guilty of this miſtake, when he aſſerts, "Ou lui croyoit un ramage très melodieux, mais c'etoit ſeulement, lorsqu'il etoit ſur le point de mourir:" Various paſſages might be produced from the Claſſical Authors to refute this remark; but to give an inſtance only in one, Virgil ſays of Swans, which are not dying,

Cum ſeſe e paſtu referunt, & longa canoros
Dant per colla modos. Æn. 7. v. 700.

[48] Thus Ritterſhuſius in the note on Oppian, de Ven. l. 11. v. 544, quotes authorities to this purpoſe; Ideo autem ſuaviter eum canere dicunt, quia collum longum & inflexum habet, & neceſſe eſt eluctantem vocem per longum & inflexuoſum iter varias reddere modulationes, (Iſidorus, l. XII. c. 7.) Ambroſius etiam collum cycnis hanc ipſam ob cauſam procerius a naturâ datum eſſe ſcribit, ut eo ſuavior & magis canorus per procera modulus colla diſtinguatur, & longiore exercitatione purior longe reſultet, (l. v. c. 22.) Bartholinus in his treatiſe has minutely conſidered the anatomy of the Swan's neck, but he fairly acknowledges, that no inference can be drawn from any phyſical appearances in favour of the Bird's melody.

were

were this formation peculiar, or had they unto this effect an advantage from this part; yet have they a known and open diſadvantage from another; that is a flat bill; for no latiroſtrous animal, whereof nevertheleſs there are no ſlender numbers, were ever commended for their note, or accounted among thoſe animals, which have been inſtructed to ſpeak: When therefore we conſider the diſſention of Authors, the falſity of relations, the indiſpoſition of the organs, and the immuſical note of all we ever beheld or heard of, if generally taken and comprehending all Swans and of all places, we cannot aſſent thereto: Surely he that is bit with a tarantula ſhall never be cured by this muſick; and with the ſame hopes we expect to hear the harmony of the ſpheres." I ſhall now proceed to the teſtimony of Willughby, who in his Ornithology[49] has a chapter on the wild Swan, called alſo an Elk, and in ſome places a Hooper: Hence, ſays he, "what the Ancients have delivered concerning the ſinging of Swans, if it be true, which I much doubt, ſeems chiefly to agree to this Bird, and not to the tame Swan: For my part thoſe ſtories of the Ancients concerning the ſinging of the Swans, viz. that thoſe Birds at other times, but eſpecially, when their death approaches, do with a moſt ſweet and melodious modulation of their voice ſing their own nænia or funeral ſong, ſeemed to me always very unlikely and fabulous, and to have been therefore not undeſervedly exploded by Scaliger and others: Howbeit Aldrovandus weighing on both ſides the arguments and authorities of learned Men hath (he ſaith) obſerved them to be equal; wherefore to caſt the ſcale, and eſtabliſh the affirmative he thinks that wonderful ſtructure of

[49] B. III. c. 2. p. 357. ed. 1678.

the

the windpipe, by him firſt obſerved, is of weight ſufficient; but this argument, though it be very ſpecious and plauſible, yet doth it not conclude the controverſie; for that the wild Swan hath a very loud and ſhrill cry, and which may be heard a long way off, the Engliſh name Hooper impoſed upon it, as I ſuppoſe, from its hooping and hollowing noiſe, doth import: Hence it appears, how uncertain and fallacious a way of arguing it is from the final cauſe; for though Nature, God's ordering Miniſter, always acts for ſome end, yet what that is we are often ignorant, and doth not rarely fall out to be far different from what we fancy; nay we may be deceived, when we think we are moſt ſure, and imagine it can be no other than what we have preſumed: wherefore I make more account of the teſtimony he alledges as of Frederick Pendaſius, that affirmed, that he often heard Swans ſinging ſweetly in the lake of Mantua, as he was rowed up and down in a boat; but as for the teſtimony of George Braun, concerning flocks of Swans in the Sea near London meeting, and as it were welcoming the fleets of ſhips returning home with loud and chearful ſinging, it is without doubt moſt falſe: I never heard of any ſuch thing:" He then ſtates the teſtimony of Olaus Wormius, which I have before inſerted. The next Author, who challenges our notice, is Monſieur Morin, who has written a Diſſertation, inſerted in the fifth volume [50] of the Hiſtoire des Inſcriptions & des belles Lettres on this ſubject, "why Swans, who formerly ſung ſo well, ſing at prèſent ſo ill:" After aſſuming two propoſitions as granted, the ancient melody and the modern diſcord of this Bird, he inquires, whether the ſpecies may no have dege-

[50] Memoires de Litterature, p. 207.

nerated;

nerated; whether their muſick was not the effect of imitation in the feſtive times of ancient Græce; whether it may not have proceeded from the effect of climate, or whether there is not ſome error in the identity of this Bird: He conjectures that Swans may have been indebted for their pretended voice to Cycnus, Son of Apollo, or to the marvellous relation of ſome Travellers; he aſſerts that in his time there were but few Swans in Græce; and they were then never ſeen or heard on the banks of Cayſter and Mæander: and he concludes, that the whole is a fable, unſupported by any foundation in Nature; that the anatomical form of the neck of the Swan, reſembling ſome muſical inſtruments, the protection of the God Apollo, and the predominant qualities of the Heroes of the name of Cycnus might have conſpired to have formed the chimæra in the poetical brain: "Mais à quoi bon ſ'alambiquer l'eſprit à chercher de la raiſon, ou il n'y en a point; ils ont fait chanter les Cygnes, comme ils ont fait parler les animaux; voilà tout le miſtere, qui n'etoit apparemment pas inconnu à l'auteur de l'ancien proverbe Grec, qui porte queles Cygnes chanteront, quand les Geais ceſſeront de babil ler ou de crialler: c'eſt à dire jamais, parce que le babil eſt naturel aux oiſeaux de cette derniere eſpece [51]." It happens unfortunately for Monſieur Morin, that he has drawn an erroneous inference from the Greek Proverb [52]; whoſe literal

[51] Id. p. 217.

[52] The words are, Τότ' ἄσοῖλαι κύκνοι, ὅταν κολοῖοι σιωπήσωσι. They occur in Nazianzen at the end of his firſt Epiſtle, (tom. I. p. 768. ed. 1630.) And they are alſo mentioned in the note of Ritterſhuſius on Oppian. (De Ven. l. II. v. 544. p. 781.) where he explains the meaning of the expreſſion to imply, that there is no place for modeſty and wiſdom, when clamour and noiſe prevail: The words are alſo cited by the Dauphin Editor on Lucretius (l. III. v. 6.) who ſays, that the Proverb alludes to thoſe who are loquacious, for whoſe garrulity there is no place among the learned.

accep-

acceptation ſpecifies, that when the Jackdaws are ſilent, then will the Swans ſing; which I underſtand to imply, that when the noiſe of Diſcord is huſhed, the charm of melody may then be heard: The contraſt is much the ſame, as is conveyed in the following lines of Shakeſpeare,

> The nightingale, if ſhe ſhould ſing by day,
> When every gooſe is cackling, would be thought
> No better a muſician than the wren.

The next authority, which I ſhall mention, is that of the Author of the Britiſh Zoology [53], who ſuppoſes "that the ancient idea of the muſical quality of the Swan was ingrafted on the notion, that they were conſecrated to Apollo and the Muſes; and on the Pythagorean doctrine of the tranſmigration of ſouls into the bodies of animals, as that of the Swan was allotted for the manſion of departed Poets: After the Ancients, continues he, had thus furniſhed theſe Birds with ſuch agreeable inmates, it is not to be doubted, but they would attribute to them the ſame powers of harmony, that Poets poſſeſſed, previous to their tranſmigration; but the Vulgar, not diſtinguiſhing between the ſweetneſs of numbers and that of voice, ignorantly believed that to be real, which Philoſophers and Poets only meant metaphorically." I can by no means aſſent to theſe obſervations of Mr. Pennant, for the Swan I apprehend was conſecrated to Apollo, and was honoured with the tranſmigration of the Poet, becauſe the idea of its melody, whatever might be the foundation of it, had the eſtabliſhed ſanction of antiquity: This was therefore the cauſe, and not the effect of the other two notions, which

[53] Vol. II. p. 566 & 567.

flowed

ſlowed from it: Neither is it true that the Vulgar alone believed the harmony of the animal in a literal ſenſe, while the Learned only meant it metaphorically: The authorities, already cited, are too numerous and reſpectable to admit of this conſtruction, which reſts only on unſupported conjecture. But Virgil, ſays this Ornithologiſt[54], "when he ſpeaks of Swans figuratively, aſcribes to them melody or the power of muſick; but when he talks of them as birds, he lays aſide fiction, and like a true Naturaliſt gives them their real note,

Dant ſonitum rauci per ſtagna loquacia Cycni."
Æn. l. XI. v. 458.

This remark, which is alſo made by Monſieur Morin[55] in his diſſertation, is at firſt ſight more plauſible, than in concluſion true: For Virgil paints the Swans, as ſinging melodiouſly, where he is not ſpeaking metaphorically, and in a paſſage, which will ſerve to illuſtrate the true meaning of the epithet rauci: He compares in the ſeventh Æneid the embattled troops of the friends of Turnus, when marching regularly, and ſinging in array, to a ſnowy train of muſical Swans,

Ibant æquati numero regemque canebant;
Ceu quondam nivei liquida inter nubila Cycni,
Cum ſeſe e paſtu referunt, et longa canoros

[54] Vol. II. p. 567.

[55] Autre obſervation, qui paroit encore plus deciſive, c'eſt que le Prince des Poetes Latins Virgile, qui dans le ſtile poetique, & ſuivant la prevention populaire, les a honorè quelquefois d'épithétes mélodieuſes, quand il en parle en Phyſicien & avec connoiſſance de cauſe, leur donne la qualitè de rauci, & qui dans la veritè leur convient parfaitement.
Mem. de Litter. tom. V. p. 215.

Dant

Dant per colla modos; ſonat amnis et Aſia longè
Pulſa palus. (v. 702.)
All theſe in order march, and marching ſing
The warlike actions of their Sea-born King:
Like a long team of Snowy Swans on high,
Which clap their wings, and cleave the liquid ſky;
When homeward from their watry paſtures borne,
They ſing, and Aſia's lakes their notes return.
Dryden, Æn. VII. 968.

The Roman Poet appears to have borrowed the original idea from Homer, though he has diverſified the application of it: For the Græcian Bard, in order to convey to his reader the ruſhing tumultuous ſound of the Græcian army, arranging themſelves for battle, contraſts it with the mixed clangor, ariſing from the ruſtling wings of different Birds lighting promiſcuouſly together,

Τῶν δ', ὥς τ' ὀρνίθων πετεηνῶν ἔθνεα πολλὰ,
Χηνῶν, ἢ γεράνων, ἢ κύκνων δειρηχοδείρων,
Ἀσίῳ ἐν λειμῶνι, Καϋστρίῳ ἀμφὶ ῥέεθρα,
Ἔνθα καὶ ἔνθα πολῶνται ἀγαλλόμεναι πτερύγεσσι,
Κλαγγηδὸν προκαθιζόντων, σμαραγεῖ δέ τε λειμών.
Il. II. v. 459.

Not leſs their number than th'embody'd cranes
Or milk-white Swans in Aſius' watery plains,
That o'er the windings of Cayſter's ſprings
Stretch their long necks, and clap their ruſtling wings;
Now tow'r aloft, and courſe in airy rounds;
Now light with noiſe; with noiſe the field reſounds.
Pope, Il. II. v. 545.

Here is no alluſion to the voice of the Swan: but Virgil expreſsly applies the epithet canoros, or harmonious, to the notes of this Bird in his ſimile; and yet in the lines immediately ſubſequent the word raucarum occurs,

Nec quiſquam æratas acies ex agmine tanto
Miſceri putet, aeriam ſed gurgite ab alto
Urgeri volucrum raucarum ad littora nubem.
(V. 705.)

Here we muſt underſtand the word raucarum conſiſtently with the preceding canoros; for the muſick of the troops could not at the ſame time reſemble the ſweet melody of the Swan, and the jarring diſſonance of other Birds: It muſt therefore be ſo qualified as not to affect the harmonious tone of the Swan, unleſs we ſhould confine the compariſon to the equal [56] order of the arrangement of the troops contraſted with the train of Swans, and ſuppoſe no alluſion in the firſt lines to the voice of this animal; but this I think would be a forced conſtruction, and contrary to the plain import of the words,

Ibant æquati numero, regemque canebant,
Ceu quondam &. (v. 699.)

Yet Dryden and the other Tranſlators have been guilty of this inconſiſtency in regard to the epithet raucarum.

Not one, who heard their muſick from afar,
Would think theſe troops an army train'd to war;

[56] According to this idea Mr. Warton ſays in his note, that ſome of the Ancients have imagined, that the embattling an army was firſt learned from the cloſe manner of flight of theſe birds: ſo that in this ſimile we muſt ſuppoſe the noiſe to be but a ſecondary kind of likeneſs: order is primarily pointed at. (Æn. VII. v. 897.)

But

But flocks of fowl, that when the tempeſts roar,
With their hoarſe gabbling ſeek the ſilent ſhore.
Dryden, Æn. 7. v. 972.

Not one, who heard the loud confus'd alarms,
Had thought this noiſy train a hoſt in arms;
But ſome huge cloud of clamorous fowls, who ſoar
Among the cliffs, and ſcream around the ſhore.
Pitt, Æn. 7. v. 904.

But this qualified limitation of the word raucarum does not ſolely reſt on the above paſſage in Virgil: The ſame epithet is applied by him in his firſt Eclogue to the ſoft Ring-dove,

Nec tamen interea raucæ tua cura Palumbes,
Nec gemere aeriâ ceſſabit Turtur ab ulmo.
(V. 59.)

Here then, by the ſame analogy of reaſoning, as Mr. Pennant has drawn his concluſion in regard to the Swan, and from the ſame reſpectable authority of Virgil, this Pigeon, whoſe notes that Ornithologiſt in his Britiſh Zoology [17] mentions, as mournful or plaintive, muſt be allowed to have a hoarſeneſs of ſound; yet Mr. Warton has thus tranſlated the above lines,

Nor the ſoft-cooing dove, thy fav'rite bird,
Mean while ſhall ceaſe to breathe her melting ſtrain,
Nor turtles from th'aerial elm to plain.
(Virg. Ecl. 1. v. 74.)

[17] Vol. I. p. 296.

There yet remains another paſſage, which will ſerve as an additional illuſtration, that the word canoros and raucarum are not incompatible. The Poet of the Pervigilium Veneris, which poem has by ſome been aſcribed to Catullus, in a deſcription of the moſt delightful images of the Spring has theſe beautiful lines,

Et canoras non tacere Diva juſſit alites;
Jam loquaces ore rauco ſtagna cygni perſtrepunt,
Adſonat Terei puella ſubter umbram populi.

And now the Goddeſs bids the Birds appear,
Raiſe all their muſick, and ſalute the year;
Then deep the Swan begins, and deep the ſong
Runs o'er the water, where he ſails along;
While Philomela tunes a treble ſtrain,
And from the poplar charms the liſt'ning plain.

Thus Parnell has admirably tranſlated theſe lines, where we may obſerve, that not only canoras and rauco occur cloſe together, but the Nightingale joins the concert with the Swans loquaces ore rauco; which are the expreſs epithets, both uſed by Virgil in that paſſage of the 11th Æneid, cited by Morin and Pennant,

Piſcoſove amne Paduſæ
Dant ſonitum rauci per ſtagna loquacia cycni.
(V. 458.)

The Roman Poet here compares the various confuſion among the different Latians of different ages and ſexes on the formidable approach of the hoſtile army of Æneas to the mingling ſound of many birds,

Like

Like that of Swans remurmuring to the floods,
Or Birds of diff'ring kinds in hollow woods.
Dryden Æn. xi. v. 696.

Hence we may fairly collect from the above inveſtigation of this curious topick of claſſical inquiry, that the epithet rauci [58] does not always and neceſſarily imply a hoarſe unmuſical grating diſſonance; but may be underſtood, and is ſo deſigned by Virgil and the Author of the Pervigilium Veneris, to expreſs only a louder compaſs or a deeper tone of harmony, reſulting from the mixed concert of collected Swans. Thus Heſiod alludes to their reſounding powers of voice,

Κύκνοι ἀερσιπόται μέγαλ' ἤπυον.
Scut. Her. v. 316.

And Euripides in his Electra [59] confers the epithet of ἀχέτας, or the ſonorous, on the Swan, while in this paſſage of the Ion he ſpeaks of their charming melody,

Τὰς καλλιφθόγγους ᾠδάς,

As in his Iphigenia in Tauris he expreſsly calls this animal melodious,

Ὕδωρ
Κύκνειον, ἔνθα κύκνος μελῳδὸς
Μέσας θεραπεύει. (v. 1105).

[58] Since I wrote the above criticiſm, I have had the ſatisfaction to diſcover, that Servius in his learned comment on Virgil has remarked on the paſſage in the 7th, and alſo on that in the 11th Æneid, that the word rauci will imply harmony as well as diſcord: Raucum τῶν μίσων eſt, ſicut grave olens; nam legimus, graviter ſpirantis copia thymbræ: Sciendum tamen Virgilium ſecundum morem provinciæ ſuæ locutum, in quâ bene canentes cycni rauciores vocantur. (Ed. P. Stephens, 1532. Æn. 7. p. 487.) Rauci autem τῶν μίσων eſt, nam modo canoros ſignificat, aliàs voces peſſimas: Juvenalis, Rauci Theſeide Codri: Sicut venenum & de bono & de malo dicitur, ut odor malus & bonus vocatur. (Id. Æn. xi. p. 644.) [59] V. 151.

Thus the Author of an Epigram in the Anthologia[60] ſpeaks of the μελίθρεις κύκνοι: For I readily admit that the ancient Poets, both Greek and Roman, were not uniform and conſtant in regard to their deſcriptions of the particular tone aſſigned to the Swan; but I deny that any Author among them, except Lucian, ever conſidered it as unmuſical and diſſonant, according to the modern idea. There is an epigram in the Anthologia of Antipater, where the feeble note of the Swan is contraſted with the loud vociferation of the Jackdaw,

Λωΐτερος κύκνου μικρὸς θροὸς, ἢ κολόων
Κρώγμος. (L. III. c. 25. ep. 69.)

Theſe are tranſlated by Lucretius with this difference, that he has oppoſed the Crane to the Swan inſtead of the Jackdaw,

Parvus ut eſt Cycni melior canor, ille Gruum quam
Clamor, (L. IV. v. 183.)

On theſe paſſages the Author of the new Syſtem of Ancient Mythology has the following obſervations[61]: "The Watermen in Lucian give the preference to a Jackdaw; but Antipater in ſome degree diſſents, and thinks that the Swan has the advantage; and Lucretius confeſſes, that the ſcreaming of the Crane is not quite ſo pleaſing; which however is paying them no great compliment." I cannot aſſent to the above inference drawn by Mr. Bryant: For if theſe paſſages are examined relatively to their reſpective places, they will be found to imply the contraſt of Melody and Diſcord; The former is an elegant encomium on the Græcian Poeteſs Erinna, whoſe

[60] L. VII. ep. 173. [61] Vol. I. p. 384.

ſweet

ſweet conciſe and immortal poetry is oppoſed to the dull voluminous and periſhable works of other Authors; and the latter, applied by Lucretius to his own verſes, is preceded by the deciſive line,

Suavidicis potius quam multis verſibus edam.
(L. IV. v. 181.)

Conſequently in both theſe caſes an elegant brevity is contraſted with a clamorous prolixity. But this Author propoſes to ſolve the origin of the fable, regarding the harmony of the Swan, by referring it to a Colony of Canaanites, whoſe inſigne was a Swan: "In all places, ſays [62] he, where they reſted, they were famous for their hymns and muſick; all which the Greeks have transferred to Birds; and ſuppoſed that they were Swans, who were gifted with this harmony: yet ſweet as their notes are ſaid to have been, there is not I believe a perſon upon record who was ever a witneſs to it; it is certainly all a fable." If the evidence flowing from the ſeveral ſources of information in this Eſſay be admitted, this aſſertion of Mr. Bryant, that there is no hiſtorical teſtimony, reſulting from the evidence of the ſenſes to ſupport this idea, muſt be abandoned. The whole for our more eaſy contemplation of it may be collected under one general point of view in the following manner. All the Ancients unanimouſly aſſent to the harmony of the Swan, except Ælian, Pliny, Myndius Alexander, and Lucian: The firſt of theſe, Ælian, in one paſſage only wavers in regard to his ſolemn belief, though in ſeveral others he appears to accede to the prevailing opinion: The ſecond, Pliny, is inclined to diſbelieve

[62] Vol. I. p. 380.

the experiments made in order to aſcertain the ſuppoſed funeral dirge of this animal: The third, Myndius Alexander, attempted to refute this notion of the dying Swan's melody by other experiments of his own: And the fourth, Lucian, conſiders and burleſques the whole as a viſionary fable. On the contrary, all the other Poets and Philoſophers of Græce and Rome adopted the general opinion of the vocal power of the Swan; and though they often differed in regard to the particular tone, yet they all conſidered it as muſical: The moſt received idea, attached to the note, was that of a ſweet melodious and melancholy plaint,

Cum liquidam tollunt lugubri voce querelam.

Lucret. l. 4. v. 550.

The ſoftneſs of this ſong was ſuppoſed to increaſe as the Bird advanced in age: Hence Euripides in his Hercules Furens draws a compariſon from this aged Songſter,

Κύκνος ὡς, γέρων ἀοιδὸς,
Πολιᾶν ἐκ γενύων,
Κελαδήσω. (v. 694.)

And Martial among the qualities beſtowed on his deceaſed Miſtreſs celebrates her, as ſweeter than old Swans,

Puella ſenibus dulcior mihi cycnis.

Ep. l. 5. ep. 38. v. 1.

He alſo addreſſes the Favourite of the Emperor Domitian with this wiſh, that he may enjoy the muſick of ancient Swans,

Sic ſemper ſenibus fruare cycnis.

Ep. l. 9. ep. 42. v. 2.

This

This enchanting melody was peculiarly exquiſite in the laſt moments of the expiring Swan; and to this idea Æſchylus refers in his Agamemnon,

Κύκνε δίκην
Τὸν ὕσαῖον μέλψασα θανάσιμον γόον. (v. 1454.)

That like the Swan warbled her dying notes,
Potter, Agam. vol. II. p. 115.

This Mr. Bryant [63] imagines to allude to Egyptian and Canaanitiſh Prieſts, who lamented the death of Adon and Oſiris. The Roman Poets, as Ovid [64], Statius [65], Martial [66], Seneca [67], have often adopted this flattering idea to embelliſh their deſcriptions: And Æſop has made the Swan, as muſical near its death, the ſubject of two of his fables [68]. The idea of the harmony of this Bird was ſo univerſally riveted both among the Greeks and Romans, that Κύκνειον [69] ἆσμα, and cycnea [70] cantio became proverbial expreſſions. This is the general amount of the ancient teſtimony. If we recapitulate, in a ſummary manner, the modern evidence, we ſhall find that Leland and Olaus Magnus believed it: Aldrovandus has

[63] Anal. of Ant. Mythol. vol. 1. p. 381.

[64] Sic ubi fata vocant, udis abjectus in herbis,
Ad vada Mæandri concinit albus olor.
Epiſt. 7. v. 2.

[65] Nec ſoli celebrant ſua funera cycni.
Sylv. l. 2. v. 10.

[66] Dulcia defectâ modulatur carmina linguâ,
Cantator Cycnus funeris ipſe ſui.
L. 13. ep. 77.

[67] Dulcior vocem moriente cygno.
Hippol. 5. 302.

[68] C. 74 & 75.

[69] Diogen. Cant. v. 37. Vat. Appen. 2. 21. Strom. 1068. See Schot. Proverb. Græca, p. 222, 284, & 632.

[70] Lucret. l. II. v. 504. & l. 3. v. 7. Virg. Ecl. 9. v. 36. Hor. Carm. l. 4. Od. 3. v. 20.

added

added to his own knowledge the aſſeveration of Frederick Pendaſius, George Braun, Albertus, and Antonius Muſa Braſavelus, who declared it on the evidence of their ſenſes: Olaus Wormius, beſides the aſſertion of ſeveral of his Scholars, who were Icelanders, mentions the atteſtation of John Roſtorph upon oath: Bartholinus to his own obſervation on the vernal ſong of the Swan has annexed the perſonal experience of George Wilhelmi, and Paulus Meliſſus Schedius Francus: And Erneſtus has cited the teſtimony of an Aſiatick, and of Paulus Vidalinus. Theſe are the Authors and Witneſſes of more modern times, who acknowledge and ſupport the ancient idea of the harmony of the Swan: And it is remarkable, that the expreſſion of the Swan-ſong is uſed to this day, as proverbial in Sweden, to expreſs any great eclat of a perſon, when taking his laſt farewell. On the other hand, in oppoſition to theſe authorities, Eraſmus, Julius Scaliger, Bodin, Dr. Brown, Willughby, Morin, Pennant, Bryant, conſider this ſuppoſed ſong as a viſionary notion without any natural foundation to ſupport it. Since the ſole object of this diſcuſſion was to collect and arrange both the ancient and modern evidence on this curious ſubject of Natural Philoſophy, the Author having no prejudice to flatter, or favourite ſyſtem to eſtabliſh, leaves the Reader entirely to himſelf, without attempting to influence his opinion, to draw that concluſion, which his own judgment will impartially ſuggeſt.

N° VIII.

Verſe 186. Ἀγυιάτιδες.

Nor the altars
185. That grace her ſtreets.

THESE altars of Athens derive their appellation from the title of Aguieus, applied to Apollo, under which character he is addreſſed by Æſchylus [1], Ariſtophanes [2], and our Poet in his Phœniſſæ [3]: The Scholiaſt there explains it, the God placed before the veſtibule; and adds, that he was thus repreſented, as a pillar terminating in a ſharp point. The Scholiaſt of Ariſtophanes, concurring in the above interpretation, remarks that among the Athenians the altars before the houſes were called Ἀγυιεῖς: Thus Sophocles, continues he, transferring this Athenian cuſtom to Troy, ſays,

Λάμπει δ' Ἀγυιὺς δωμὸς.

And he cites a line from Pherecrates to ſhew, that the God was worſhipped under this name. Euſtathius in his comment on the ſecond Iliad [4], in a paſſage quoted by Barnes, correſponds in the ſame account of this conſecrated column in honour of the veſtibulary Apollo. Thus Horace invokes him in his Carmen Seculare, as Lævis Aguieu [5]. Pauſanias mentions no leſs than five ſtatues of this God in the territories of Arcadia [6], and one at Argos [7]; and he obſerves [8] that what

[1] Agam. v. 1090. [2] Veſp. v. 870. [3] V. 634. [4] V. 12.
[5] V. 28. [6] L. VIII. c. 32 & 53. [7] L. II. c. 19. [8] L. V. c. 15.

the

the Athenians termed στενωπὸς, narrow paſſages, the Eleans called ἀγυιὰς. Macrobius [9] aſſerts, that all the ſtreets intrà pomærium were called ἀγυιαὶ.

N° IX.

Verſe 188. Διδύμων προσώπων.

187. Of both her Children.

AS this paſſage is among the moſt difficult in Euripides, and according to my opinion has never yet been explained, I flatter myſelf, that the Reader will indulge me with a little time in the inveſtigation of it. Before I deliver my own interpretation, I am obliged to diſcuſs thoſe opinions, which former Commentators have already entertained of it. Barnes underſtands theſe two words, as alluding to the two eyes of the Chorus, contemplating the objects before them; but this conſtruction is extremely forced and proſaick; and he imagines, that the altars of Apollo and Bacchus now preſented themſelves to theſe Athenian Women; this ſuppoſition is founded on conjecture alone, without any authority to confirm it. Brodæus refers this expreſſion to two figures of Apollo and Diana; and theſe, according to Heath, were painted on the walls: This idea is far more probable than that of Barnes; but it alſo reſts on vague ſurmiſe without any hiſtorical teſtimony to ſupport it; for they have not ſhewn, that there were ſuch particular ſtatues or pictures in the portico of the Delphick Temple. Among a prodigious

[9] Saturn. l. I. c. 9.

number

number of ſtatues within the τέμενος or ſacred encloſure of Delphi, Pauſanias enumerates ſome of Apollo and Diana; but theſe could not be the objects, to which the Chorus now alludes in their preſent ſtate of vicinity to the Grand Edifice: This Antiquary alſo ſpeaks of ſeveral Images of Divinities, ſuch as Diana, Latona, Apollo, the Muſes, the ſetting Sun, Dionuſus, and his Thyades, repreſented ἐν αἰετοῖς [10], on the eagles

[10] L. 10. c. 19. In order to aſcertain the preciſe meaning of ἀιετοῖς the eagles, I am obliged to have recourſe to the definition of Grammarians, and the eſtabliſhed uſage of the word in thoſe Authors, who have adopted it. Heſychius defines ἀίλὸς, a little wave projecting on the top of a building, (vox ἀίλὸς & γεῖσσον): Suidas aſſerts, that the roofs of temples were denominated wings or eagles; thus, he adds, it occurs in Ariſtophanes, "we will raiſe the houſe quite to the eagle," (Suidas vox ἀίλώμαῖα & Ariſt. Aves, v. 1110.) The Scholiaſt on this line of the Comick Poet gives a ſimilar definition of it, and cites the Agamemnon of Ion. There is alſo another explication of the word by Galen on Hippocrates, "the triangular extenſion of the roof in its elevation:" This is cited by Stephens in his Lexicon on the word ἀίτωμα; and on the authority of Euſtathius he aſſigns the reaſon of the expreſſion, becauſe it repreſented the form of a flying eagle; "therefore the ſame eminences or pinnacles were called wings:" And he alſo defines the eagles of buildings, "a part on the roof," (Appendix ad Theſ. Græ. Lin. vox. ἀίλος & ἀίτωμα.) Now for authorities in ſupport of this term: I find in Pindar,

Θεῶν ναοῖσιν ἔασιλῆα. (Olym. Od. 13. v. 30.)

The Scholiaſt here expreſsly refers the alluſion to the eagle placed on the temples, ὁ ἐπὶ τῶν ἱερῶν τιθέμενος; and we may collect from the ode, that this ornament was of Corinthian invention: Pauſanias will alſo in other paſſages, where the ſame word occurs, ſerve to illuſtrate his own meaning: In one place he tells us, that on the pillars of monuments there was an addition, correſponding to the eagles on temples (l. 7. c. 7. p. 120.) In another, ſpeaking of a temple of Minerva, he obſerves, that the Statues of Hercules and Victory ſtood on the eagles at the extremities, (l. 2. c. 11. p. 137.) And in another, deſcribing the Olympick temple at Elis, he aſſerts, that its altitude to the eagle is 68 feet, (l. v. c. 10. p. 398.) The Romans adopted this term of architecture from the Græcians, and annexed a correſponding idea to their aquila: Thus Tacitus applies it to the Capitol, Mox ſuſtinentes faſtigium aquilæ, (Hiſt. l. 3. c. 71.) And Martial expreſsly contraſts the eagle of Jupiter on the ſummit of the Theatre with the ſmaller bird of the ſame ſpecies on the houſe of a private Citizen,

Illic

eagles of the Temple: I prove in my reference below, that this expreſſion in architecture alludes to ſome ornament on or near the ſummit of a building; and conſequently, as the eyes of the admiring Chorus were undoubtedly directed to two grand diſtinguiſhing objects, arreſting their attention in or before the Portico of the magnificent ſtructure ſacred to Apollo, two detached figures from ſeveral others on the elevated eagle could not in my apprehenſion be now ſelected by them; but on this authority the Engliſh Tranſlator has grounded the propriety of his verſion. The Oxford Editor of Euripides, lately publiſhed, underſtands theſe two words, as referring to two fronts of the ſame Delphick Temple; and for an authority of the word πρόσωπον, applied in this ſenſe to architecture, he cites the πρόσωπον τηλαυγὲς of Pindar: If we turn to the paſſage [11], we ſhall diſcover that the Lyrick Poet there compares, under an allegory, his Ode to a magnificent palace, and having mentioned the golden pillars, ſupporting the veſtibule, he adds, that a ſplendid front is neceſſary: This reſpectable teſtimony of the uſe of the word πρόσωπον is ſufficient to eſtabliſh the ſenſe; and the return of the ſen-

Illic Orphea protinus videbis
Udi vertice lubricum theatri,
Miranteſque feras, avemque regis,
Raptum quæ Phryga pertulit Tonanti:
Illic parva tui domus Pedonis
Cœlata eſt aquilæ minore pennâ.

(L. 10. ep. 19. v. 11.)

The term is not unknown even to the Moderns; for an article in the Encyclopedie thus explains it; "Aigle (en Architecture) c'eſt la repreſentation de cet oiſeau, qui ſervoit anciennement d'attribut aux chapiteaux, comme a l'ionique de l'egliſe des P. P. Barnabites de Paris." The reader will pardon the number of citations, in order to fix the true idea of this ancient expreſſion, ſince the Commentator in this paſſage has the misfortune to differ from the Engliſh Tranſlator.

[11] Olym. Od. 6. v. 5.

tence, which opens with the admiration of the ſtately columns and the altars, appears more naturally to allude to the architecture than to the ſtatues of the Temple: I do not therefore object to this acceptation of the phraſe, propoſed by Dr. Muſgrave; but I cannot admit his conſtruction, becauſe it appears from the whole ſcene, that the Chorus was near enough to the grand front of the Delphick Temple to diſcern the objects, then repreſented in the Portico; and conſequently, as their eye was then ſituated, two different fronts of the ſame edifice could not preſent themſelves to their contemplation. I proceed therefore to offer the following explication. There is no authority, ſo reſpectable in the illuſtration of Ancient Authors, as the teſtimony of their Contemporaries; if this be derived from thoſe, who have expreſsly treated the ſame ſubject, the evidence becomes impreſſed with an additional ſanction: Hence it follows, that Æſchylus, Sophocles, and Euripides are certainly the ableſt Commentators reciprocally of each other: Now the Eumenides of Æſchylus open with the ſame ſcenery, as the Ion of Euripides; and both preſent the veſtibule of the Delphick Temple: The Pythian Prieſteſs in the former, after having ſolemnly addreſſed the Prophetick Powers, who had there preſided, invokes Apollo himſelf, as the object of her adoration, and then immediately adds,

Παλλὰς Προναία δ' ἐν λόγοις πρεσβεύεται. (v. 21.)

Nor leſs Pronæan Pallas
Demands her meed of praiſe.
(Potter, Æſch. vol. II. p. 229.)

Hence

Hence we collect, that at Delphi there was either a temple or ſtatue of Minerva Pronæa; which expreſſion implies the veſtibulary Goddeſs, or the Goddeſs before the temple: The Scholiaſt, confirming this idea, cites a correſponding line from Callimachus, which proves, that the Delphians erected a temple or ſtatue in honour of Minerva Pronæa:

Χ'ἦ Παλλὰς Δελφοί νιν ὅθ' ἱδρύονῐο Προναίην.

The ſacred encloſure of this Goddeſs at Delphi under the ſame appellation is alſo mentioned by Heſychius [12]; which is rather in favour of a temple inſtead of a ſtatue: but the Author of another Lexicon, the Etymologicum [13], alludes to a ſtatue of Minerva Pronæa at Delphi: Having therefore eſtabliſhed this hiſtorical fact on the baſis of ſuch reſpectable authority, I proceed to apply the inference: The Chorus of theſe Athenian Women, having their minds naturally impreſſed with the magnificence of their native Athens, and particularly with the celebrated temple of their tutelary Deity, the Parthenion of Minerva, are aſtoniſhed on their arrival at Delphi with the ſuperb edifice of Apollo, and with the correſponding ſhrine of their own favourite Deity; or with the reſpective ſtatues of Apollo and Minerva. It appears from Pauſanias [14], that there was a ſtatue of the Pythian Apollo at Athens; he alſo mentions, that behind the Parthenion there ſtood a ſtatue of Minerva, made of ivory and gold, and juſt behind it an Apollo of braſs by the famous Phidias: The ſame Author alſo enumerates among the ſtatues at Delphi [15], one of Apollo near Minerva; and im-

[12] Προναίας Ἀθηνᾶς τέμενος ἐν Δελφοῖς.
[13] Προναία Ἀθηνᾶ, ἀγάλματος ὄνομα.
[14] L. I. c. 24. p. 57 & 58.
[15] L. 10. c. 18. p. 840.

mediately

mediately after he mentions an image of Hercules in braſs, engaged with the Hydra: It is remarkable, that this is the next object ſpecified in the following lines of Euripides: Here therefore the Chorus compares either the temples or the ſtatues by the expreſſion of διδύμων προσώπων; which literally implies either the two fronts or the two faces: If the former, the alluſion refers to the architecture of the Delphick temple of Apollo, and the Delphick ſhrine of Minerva Pronæa; if the latter, then any of the two correſponding ſtatues of theſe Divinities, juſt mentioned, are the two objects which now engage their attention: In both caſes the compariſon is derived from their ſudden recollection of the local beauties of their native Athens, contraſted with thoſe of Delphi now before their eyes: Such is my interpretation of this difficult paſſage, which the local knowledge both of Athens and Delphi could alone unravel. It would here be my inclination to conclude my remarks on this ſubject; but to remove any future objection of Criticiſm againſt this conſtruction, I feel myſelf under the neceſſity to annex the ſubſequent obſervations. The very derivation of the word Προναίᾳ Pronæa, implying the Goddeſs before the ſhrine, aſcertains the preciſe ſituation of this temple, or ſtatue of Minerva at Delphi, as immediately before, or oppoſite to the temple of Apollo: But there was alſo at Delphi another temple of the ſame Goddeſs Minerva, adored under a title, extremely ſimilar in ſound, but very different in ſignification; I mean that of Προνοίᾳ, Pronœa, the Goddeſs of Providence: Since this circumſtance has occaſioned a confuſion among the moſt eminent Criticks for many centuries, perhaps unparalleled in any other inſtance, leſt any error, ariſing from them, ſhould

hereafter be produced to affect my interpretation, it becomes eſſential to collect the whole evidence together. We read in Herodotus[16], that when the Barbarians under Xerxes, who was marching to deſtroy the temple of Delphi, advanced to the ſhrine of Minerva Προνοΐτης, Pronœa, the Goddeſs of Providence, thunder fell from heaven, and acclamations were heard from the ſhrine of the Pronœan Goddeſs. The original expreſſion of Προνοΐτης, correſponding to my tranſlation, was erroneouſly rendered into Latin by Laurentius Valla[17] in the fifteenth century, as the Veſtibulary Goddeſs: But this error is ſtill more remote, for Harpocration aſſerts, that Herodotus in his eighth book calls Minerva Προνηΐης Pronæa: and he defines the word Προνοίη as the Minerva at Delphi, ſo denominated from her ſituation before the temple, or from her foreſight at the parturition of Latona: The former part of this derivation is evidently abſurd; for that muſt apply to Προναίη, Pronæa; and the latter only to Προνοίη, Pronœa; ſince Minerva could never be called the Goddeſs of Providence from ſtanding before the temple. The chief ſubſtance of the article in Harpocration is copied by Suidas[18], and inſerted into two paragraphs, retaining the ſame abſurdity in-

[16] L. 8. c. 37 & 39.

[17] Ubi Barbari properantes pervenere ad phanum Minervæ, quod eſt ante templum, (Herod. l. 8. ed. 1494. Ven. p. 112.) I call it an error in Laurentius Valla, becauſe his Tranſlation departs from the Greek text; and in Harpocration (vox Προνόια) becauſe he cites it erroneouſly: But in the edition of Herodotus by Gronovius in 1716, it is printed Προναίας, (l. 8. c. 37. p. 471.) and in the edition of Weſſelingius Προνηΐης and Προναίης, (l. 8. p. 636.) This Editor, and alſo Gronovius, has again inſerted the word in the firſt book of Herodotus; where, according to their readings, a large ſhield is ſuſpended in the temple of Minerva Pronæa at Delphi, ἐν δὲ Προνηΐης τῆς ἐν Δελφοῖσι, (p. 47. and p. 39.) But this paſſage, as printed in the edition of Gale, only alludes to the Veſtibule of Delphi, without any ſpecification of the title of the Divinity, ἐν δὲ προνηΐοις τοῖσι ἐν Δελφοῖσι, (l. 1. c. 92. p. 39.)

[18] Vox Προνοία.

herent

herent in the definition; but with this variation, that Herodotus is more juſtly, though not correctly, cited, as having written Προνοΐην[19]: Harpocration alſo obſerves, that other Hiſtorians, as well as Staphylus in his work regarding the Æolians, had written concerning the veſtibulary Goddeſs Προνηΐη; and he cites Æſchines in his oration againſt Cteſiphon, as an authority for the Goddeſs of Providence Προνοία. It is true, that the paſſage is thus to be found, as printed in Æſchines[20]: And Stanley is certainly miſtaken, when he imagines, in his note on the line of Æſchylus, before cited from the Eumenides, that, inſtead of Προνοία in this paſſage of Æſchines, we ought to read Προναία: Becauſe Demoſthenes expreſsly informs us, that in all cities there are altars and temples of all the Gods, and among them that of Minerva Προνοία, the Goddeſs of Providence, as a great and excellent Deity; that near Apollo at Delphi there is a moſt beautiful and ſpacious temple of her, as you enter εἰς τὸ ἱερὸν[21] into the temple; but, coutinues he, there is no temple of the Goddeſs Impudence, Ἀπονοίᾳ, which, as put in oppoſition to Προνοίᾳ, eſtabliſhes the genuine reading of that word in this paſſage, and as we may fairly infer in that alſo of Æſchines. Hence it appears, that at Delphi Minerva had her temple, as adored under the title of Προνοία Pronœa; but it has already been ſhewn, that ſhe had alſo one under her other title of Προναία Pronæa: conſequently there were two diſtinct ſhrines in honour of this Goddeſs; and the ſcite of the former according to Demoſthenes was at the entry of the Delphick Tem-

[19] It ought to be Προνοΐην. [20] Ed. Taylor, vol. I. p. 406.

[21] Παρὰ τῷ Ἀπόλλωνι ἐν Δελφοῖς κάλλιστος καὶ μέγιστος νεὼς εὐθὺς εἰσιόντι εἰς τὸ ἱερὸν, (Orat. cont. Ariſt. 1. ed. Taylor, vol. 2. p. 476.)

ple: But Dr. Taylor in his note on this paſſage, after having cited Herodotus erroneouſly, as having written Προναίης inſtead of Προνοΐης, concludes, that the Minerva at Delphi was the Veſtibulary Goddeſs, and not the Goddeſs of Providence; yet at the ſame time he admits, that this ſuppoſition is irreconcileable with the ſpirit and contraſt of the text in Demoſthenes; and confounded with the weight of teſtimony he loſes his patience and his candour: "Quid igitur dicemus? An erravit Simius ille Demoſthenis, antiquitatis veræ ignarus & vocabulorum ſimilitudine deceptus cum hæc ſcriberet? Illud quidem aſſerere non audeo, cum paria ferè habeat Æſchines de coronâ & probè ſciam multa in vetuſtis Scriptoribus reperiri poſſe ſimili ἀμφιβολίᾳ quaſi ad ludibrium poſterorum referta; ſtatuant ergo de hâc re, qui me otio & eruditione ſuperant [22]." Without pretending to any degree of erudition, approaching to that of this eminent Scholar, I will embrace his advice of affording a little more leiſure in the inveſtigation of this ſubject, which has never yet been explained, though it has exerciſed the pen of many accompliſhed Criticks. Beſides the authorities already cited, Diodorus Siculus in a paſſage of the ſame hiſtory, correſponding with that of Herodotus, mentions Minerva the Goddeſs of Providence at Delphi according to the original reading of Προνοίας; but his laſt Editor Weſſelingius [23] has ſubſtituted Προναίας into the text on the ſuppoſition of Meurſius: This Critick in his Lectiones Atticæ [24] has a chapter on this ſubject; and he there erroneouſly decides, that the Minerva at Delphi was Pronæa, or the Veſtibulary Goddeſs only, and

[22] Vol. II. p. 417. [23] L. 11. Sect. 14. p. 415.
[24] L. 2. c. 17. Theſaur. Antiquit. Græcor. ed. Gronov. vol. v. p. 1820.

that

that the other Minerva Pronœa, or the Goddeſs of Providence, was worſhipped at Athens: He therefore corrects Diodorus Siculus and Pauſanias in order to correſpond with this idea; and is not conſcious of the deciſive evidence which flows from Demoſthenes in oppoſition to this opinion. I ſhall defer the conſideration of the teſtimony of Pauſanias, till I have mentioned other authorities ſtill remaining, which eſtabliſh the ſeparate exiſtence of Minerva Goddeſs of Providence at Delphi. Plutarch [25] ſpeaks of ſome Suppliants, who were ſlain in the temple of this Minerva Pronœa; and Euſtathius [26], in his comment on the third Odyſſey, informs us, that according to the hiſtory of Demetrius Phalereus Menelaus dedicated the necklace of Helen to Minerva Pronœa at Delphi: This Goddeſs is defined by Phurnutus [27], as the intelligence of Jove, ſynonymous with his Providence, and he adds, that temples are erected in honour of her. I come now to Pauſanias, who ſpeaking of four temples at the entrance [28] of the city of Delphi mentions that of Minerva Pronœa, Goddeſs of Providence, as one of them: But according to his account the ſacred encloſure of the Delphick Temple [29] of Apollo was on the higheſt part of the City. Here too the original reading of Προνοίας has been altered into that of Προναίας the Veſtibulary Goddeſs, not only by Meurſius, but alſo by Spanheim [30] in his comment on Callimachus, and by Stanley in his note on the Eumenides [31] of

[25] Προνοίας. (Reip. Geren. Præcep. ed. Xylan. vol. 2. p. 825.
[26] Cited in Meurſius. De Reg. Lac. c. 5.
[27] De Nat. Deor. c. 20. ed. Gale, p. 184.
[28] Εἰσελθόντι δὲ τις τὴν πόλιν - ὁ τέλειος δὲ Ἀθηνᾶς καλεῖται Προνοίας. (l. 8. c. 8. p. 816.)
[29] Ὁ ἱερὸς περίβολος τοῦ Ἀπόλλωνος ἀναλάτω τῷ ἄστεώς ἐστι, (Id. p. 818.)
[30] In Lav. Pall. v. 121. tom. 2. p. 701. ed. Erneſt.
[31] V. 21.

Æſchylus: But this conjecture appears without foundation in my opinion for the following reaſons; becauſe the ſame word thrice occurs in Pauſanias in the ſpace of a page, and without any variation of a different reading; and yet he appears to be informed of the diſtinction of the two words, as he ſpeaks in another place of two ſtatues of Mercury and Minerva Προναίοι [32], Veſtibulary Deities done by Scopas near Thebes; becauſe it already appears, that the Goddeſs was adored under both the diſtinct names of Pronæa, and Pronœa at Delphi; and it ſeems abſurd, that if the ſcite of this temple was at a conſiderable diſtance from the Delphick temple, it could have been that of the Veſtibulary Goddeſs, which expreſſion fixes the ſituation, as immediately before the grand edifice. The reader will now diſcover the propriety and neceſſity of entering into this elaborate detail, leſt the paſſage of Pauſanias, thus corrected by theſe eminent Criticks, ſhould have been produced againſt my interpretation; whereas the whole evidence, reſulting from the above inveſtigation, confirms it, and the truth derived may be conciſely ſtated as follows. Æſchylus, Callimachus, Heſychius, and the Author of the Etymologicum, prove a Minerva Pronæa, or Veſtibulary Goddeſs at Delphi; Herodotus, Demoſthenes, Æſchines, Diodorus Siculus, Pauſanias, prove a Minerva Pronœa, or a Goddeſs of Providence at Delphi: But the ſcite of the temple, belonging to the latter, is differently deſcribed by Demoſthenes and Pauſanias; ſince the former repreſents it at the very entrance of the Delphick Temple of Apollo; but the latter at the entrance of the city

[32] L. 9. c. 10. p. 730.

of

of Delphi. If we admit in this inſtance the teſtimony of Demoſthenes, and the expreſſion of διδύμων προσώπων here alludes to objects of architecture, then as two different temples could not both be oppoſite to the grand edifice, inſtead of the temple of Minerva Pronæa, the Veſtibulary Goddeſs, we muſt admit that of Minerva Pronœa the Goddeſs of Providence to be now in the contemplation of the Chorus: But if in preference we accede to the authority of Pauſanias, then the temple of the Goddeſs of Providence could not from its ſituation now engage the attention of the Athenian Women; and therefore the temple or ſtatue of the Veſtibulary Goddeſs will be the immediate object, arreſting their admiration. Hence I flatter myſelf it will appear, that not only the preſent paſſage in Euripides is unravelled, but all thoſe eminent Authors, whoſe works have in this inſtance been corrected by the ableſt Criticks, are fortunately reſcued from the neceſſity of emendation.

N° X.

Verſe 192. Ὁ Διὸς παῖς.

188. The Son of Jove.

THE figures of Hercules and his Charioteer Iolaus, in the attitude of deſtroying the Lernæan Hydra, are here repreſented in ſtatuary, or painted on the walls of the Delphick Temple: And afterwards in this Play [1] Hercules is expreſsly

[1] V. 1144.

ſaid to have made an ἀνάθημα or offering at the Delphick ſhrine after his conqueſt over the Amazons: The labours of this celebrated Hero are alſo deſcribed in another part of the Ion [2], as embroidered in the Delphick Tapeſtry. In all theſe circumſtances it will appear from the following diſcuſſion, that Euripides is guilty of an anachroniſm: To prove this aſſertion, I muſt calculate the preciſe æra of Chronology, at which the period of the Drama may be fixed by the ſtandard of the beſt evidence. According to the Arundelian [3] Marbles Erechtheus the ſixth King of Athens, Father of Creuſa and Grandfather of Ion, followed Pandion in the Kingdom of Attica 1423 years antecedent to the birth of CHRIST; and he was ſucceeded by Cecrops the Second, who is there ſaid to reign 1373 years prior to the ſame period; ſo that the reign of Erechtheus is made to conſiſt of the very extended term of fifty [4] years. We ſhall find in the ſequel of the Play

[2] V. 1162.

[3] Theſe valuable monuments of Antiquity were brought from Conſtantinople by Thomas Earl of Arundel in the year 1627, firſt publiſhed by Selden in 1628, then by Prideaux in 1676, after they had been preſented to the Univerſity of Oxford by Henry Howard then Earl of Norwich: This edition of them was more correctly reprinted by Maittaire in 1732: To the comment on the firſt Marble is here annexed a Canon Chronicus ad Epochas Marmoreas maximam partem ad mentem Johannis Seldeni, (p. 443.) This is alſo inſerted in a New Chronological Synopſis of Squire, annexed to his Eſſay on the Ancient Greek Chronology, printed at Cambridge in 1741: Hence I have deduced the dates, which are here mentioned. Theſe Arundelian Marbles have been again publiſhed in 1763 at Oxford with ſtill greater accuracy in the Marmora Oxonienſia by Chandler; where the Reader, by adding 264 years in order to ſupply the term till the Chriſtian æra to the reſpective number of years, oppoſite to the reſpective periods there inſerted, will be ſatisfied of the accuracy of their correſpondence to theſe calculations.

[4] It is remarkable, that four ſucceſſive Kings of Attica are ſuppoſed to have reigned collectively 180 years. Erichthonius 50. Pandion I. 40. Erechtheus 50. and Cecrops II. 40. (See Meurs De Reg. Ath. I. 3. c. 16.)

And

Play [5] an expreſs aſſertion, that Erechtheus was now dead: conſequently we may fairly begin our calculation from the acceſſion of his Succeſſor to the throne of Athens, 1373 years preceding the Chriſtian æra; for Creuſa may be ſuppoſed in Euripides to have undertaken this Journey to Delphi about that time: If therefore we add to the above number of years 1373 (A. C.) the time elapſed ſince the birth of CHRIST 1780 years, we ſhall then arrive at the fair point of Chronology of the Play, which will amount to 3153 years eſtimated to the preſent period. But I ſhall prove in the Alceſtis [6], where Hercules is one of the principal Characters of that Play, that its æra of Chronology is only removed 2965 years from the current year of this century, conſequently it follows the Ion by the difference of 188 years: Yet here is Hercules ſuppoſed by the Poet to have accompliſhed his labours, therefore probably dead, though in the Alceſtis alive: And indeed it is generally allowed, that this renowned Hero of Græce only flouriſhed one generation prior to the memorable expedition of the Greeks againſt Troy, which in the Arundelian Marbles is 1218 years before CHRIST: This will correſpond with Homer [7], who mentions in his catalogue of ſhips Tlepolemus the Son of Hercules among the Græcian Leaders: But Mneſtheus, who commanded the forces of Attica againſt Troy, was the eleventh King of Athens; ſo that four entire reigns had elapſed, and a fifth was running between him and Erechtheus: While ac-

And yet this very extended term has been exceeded by the reigns of the four laſt Kings of France, Henry IV. Louis XIII. XIV. and XV. for from the acceſſion of Henry IV, in 1589, to the death of Louis XV, in 1774, there was a term of 185 years.

[5] V. 282. [6] See my Note on V. 6. [7] Il. 2. v. 658.

cording

cording to Euſebius [8], the birth of Hercules to Amphitruo at Thebes was only 80 years, prior to his calculation of the capture of Troy; and you muſt allow this hero a certain time for the execution of his illuſtrious exploits. There is a clear anachroniſm therefore in Euripides of more than a whole century. The comparative chronology between the Ion and the Bacchæ may be ſeen in my note on (V. 2.) of the latter, where I ſhall prove, that the æra of that play is removed 3259 years from the preſent period; conſequently it precedes this of the Ion by the difference of 106 years; but the Ion precedes the Alceſtis by 188 years.

N° XI.

Verſe 195. Πτανὸν πυρίφλεκτον.

192. That ſnatches from the fire the blazing brand.

HERE Barnes obſerves, that the Hydra is no where elſe repreſented with wings: It muſt be allowed, that there is truth in this obſervation; for I know of no inſtance, except one, which I ſhall preſently mention from Milton, where wings are aſſigned to this fabulous monſter: Its moſt common repreſentation is that of a prodigious ſnake: Thus Palæphatus [1] expreſsly calls it Λερναῖος ὄφις: And Virgil [2] and Ovid [3] both deſcribe it as a ſerpent. Our Poet in his Her-

[8] Num. Euſeb. 826.

[1] De Incred. Hiſt. c. 39. ed. Gale, p. 49.

[2] Lernæus turbâ capitum circumſtetit anguis.
Æn. 8. v. 30.

[3] Quæque redundabat fœcundo vulnere ſerpens.
Epiſt. 9. v. 95.
Pars quota Lernææ ſerpens eris unus Echidnæ?
Met. l. 9. v. 69.

cules

cules Furens beſtows the epithet of ἕλειον [4] upon it, as inhabiting the marſhes. An engraving of Hercules, killing a ſnake with many heads, correſponding to this idea, may be ſeen in Drakenborch's edition of Silius Italicus [5]; another in Montfaucon [6]; two others in Spanheim [7] upon coins; and another in the Polymetis of Spence [8]: This Author obſerves, "that the old Artiſts differ, in their manner of repreſenting the Hydra: ſometimes it is a ſerpent branched out into ſeveral other ſerpents; and ſometimes a human head, deſcending leſs and leſs in ſerpentine folds, and with ſerpents upon it inſtead of hair: The Poets ſeem to ſpeak of both, though they have perhaps been generally underſtood only of the former [9]." He might alſo have added that at other times the Ancients repreſented it, as a terrible beaſt: Thus Virgil paints it,

Bellua Lernæ
Horrendùm ſtridens.
Æn. l. 6. v. 287.

And Pauſanias [10] informs us, that he imagines it to have been a beaſt: Euripides in his Hercules Furens twice [11] calls it a dog. But, whatever was its poetical form, it is generally deſcribed to have been deſtroyed by fire, either by Hercules himſelf, or by the aſſiſtance of his auxiliary [12] Companion and Charioteer [13] Iolaus: Hence the propriety of the epithet πυρίφλεκτον here applied, which correſponds with the deſcription of our Author in another of his plays, where he

[4] V. 52. [5] L. 2. p. 76. [6] Antiq. Expl. tom. I. pl. 133.
[7] De Præſt. & uſu Numiſm. Diſſert. 3. p. 233. [8] Pl. 18. fig. 2.
[9] Dial. 9. p. 118. [10] Corint. l. 2. c. 37. p. 199.
[11] Vl 420 & 1274. [12] Παραστάτης, as called in the Heraclidæ, v. 90 & 126. [13] Ἡνίοχον (Heſ. Scut. Her. v. 77.

uſes

uſes the term ἐξεπύρωσε [14] to imply that Hercules quelled the monſter by flames. In the ſame manner Seneca,

Quid ſæva Lernæ monſtra, numeroſum malum,
Non igne demum vicit? (Her. Fur. v. 242.)

Inſtead therefore of πτηνὸν winged, Barnes propoſes to read πυρσὸν a torch; and then Iolaus in this Delphick Temple will be here repreſented in the pictureſque attitude of lifting this burning torch: The alteration is certainly ingenious; nor is the objection to it of the Italian Tranſlator Carmeli well founded, that the epithet πυρίφλεκτον from its paſſive ſignification cannot be applied to πυρσὸν: for why cannot the torch be ſaid to be burnt with fire without ſuppoſing it entirely conſumed? There is no abſolute neceſſity however for any amendment, ſince, as the Hydra was ſo much the creature of poetical imagination,

Gorgons and Hydras and Chimæras dire,
Milton, Par. Loſt, b. 2. v. 628.

Euripides may be indulged with deſcribing its wings; and it is remarkable, that Milton ſeems in the following lines to have aſſigned wings to the Hydra, perhaps on the authority of this very paſſage in Euripides,

Though new Rebellions raiſe
Their Hydra heads, and the falſe North diſplays
Her broken league to imp their ſerpent wings.
(Sonnet. 15. v. 8. ed. Newton [15], vol. III. p. 525.)

[14] Her. Fur. v. 421.

[15] In the printed copies (ſays the Editor in his note) it is,

To imp her ſerpent wings,

but ſerpent wings refer to the ſame as Hydra heads.

Yet

Yet notwithſtanding this authority I am inclined to admit the propriety of an alteration in this paſſage, according to the idea of Barnes, for this reaſon; becauſe Hercules in the preceding lines has already deſtroyed the Hydra; therefore a new poetical image will be here introduced by this uplifted torch of Iolaus. Since this amendment of our Engliſh Editor, a learned Foreigner, Pierſon, in his Liber [16] Veriſimilium, has purſued this idea; and has not only ſuggeſted other objecjections to the preſent reading; but has alſo offered a very fortunate conjecture of his own: Inſtead of πλανὸν he propoſes to read by the omiſſion of a ſingle letter, πανὸν [17], which he proves on the authority of a fragment of Euripides, preſerved in Julius Pollux [18], and alſo from Euſtathius [19]: He likewiſe produces a paſſage from Quintus Calaber, where Hercules and Iolaus are both repreſented: the former, as cutting off the head of the Hydra, the latter, as burning it,

Ὁ δὲ κᾶιε σιδήρῳ
Ἀιθομένῳ. (L. 6. v. 211.)

He alſo cites another authority from Nonnus, where Iolaus is deſcribed as raiſing the torch,

Δαλὸν ἀειρόμενα. (Dion. l. 25. p. 632. ed. Wech.)

[16] This book, printed at Leyden in 1752, was written by the Author at an early period of life, for he died before he had completed 30 years: The performance has great merit; but one is aſtoniſhed to find at the opening of it ſo unjuſt a character of Joſhua Barnes, Ipſe Barneſius, homo mediocriter Græcè doctus, Euripidi non minus, quam Homero edendo, ſi quis alius, impar fuit: Quod latius demonſtrarem, niſi cum viris eruditiſſimis hâc in parte mihi conveniret; inter quos dudum conſtat Barneſius in Tragediis pauca, in fragmentis nihil præſtitiſſe, imo illa lacerâſſe, ſecâſſe, uſſiſſe: Certè indigna eſt hæc editio laude, quam re minimè exploratâ arbitri parum idonei largâ manu in eam contulerunt, (p. 2.)

[17] Ver. Lib. p. 3 & 4. Dr. Muſgrave has admitted this emendation into his printed text. [18] L. 10. Seg. 117. [19] Il. 4. p. 1189.

Hence

Hence if the Reader do not acquieſce in the πυρσὸν of Barnes, or in the πωλὸν of Pierſon, I offer, as a conjecture of my own, δαλὸν: And it is very remarkable, that in another line of this play (as appears from the note of Dr. Muſgrave on V. 1313 in his edition) the word πλανοῖς is there erroneouſly ſubſtituted in one manuſcript by an obvious miſtake, inſtead of δαλοῖς. It may alſo be added to the authorities already cited in favour of the amendment, that Auſonius, in his account of the labours of Hercules particularly mentions the torch, when he ſpeaks of the deſtruction of the Hydra,

Proxima Lernæam ferro & face contudit Hydram.
Idyl. 19.

And, when Palæphatus[20] explains this ſtory, he ſays, that Iolaus burnt the towering Hydra.

N° XII.

Verſe 211. Παλλαὸς ἐμὰν Θεὸν.
204. I ſee my Goddeſs.

EURIPIDES embraces every opportunity, in compliment to his Athenian Spectators, of celebrating their favourite and tutelary Deity Minerva: She is here, and in two other paſſages of this play[1], repreſented in her character of the Giant-ſlayer: Thus ſhe is called by Phurnutus[2] Γιγαντοφονὶς, and by Lucian Γιγαντόλεθις[3]: A figure of this

[20] De Incred. Hiſt. c. 39. ed. Gale, p. 49.
[1] V. 997 & 1529. [2] De Nat. Deor. c. 20. ed. Gale, p. 189.
[3] Tom. III. Philop. p. 593.

military Goddeſs may be ſeen in the Supplement[4] of Montfaucon to his Antiquité Expliquée. The particular object, againſt whom Minerva is here engaged, is the Giant Enceladus, as in Horace,

Enceladus jaculator audax
Contrà ſonantem Palladis ægida.
(L. 3. Od. 4. v. 57.)

There is a noble ſublimity in this ſcene, where the objects before the Delphick temple are deſcribed: The Reader muſt therefore be amazed, that the Pere Brumoy, who acknowledges them, as de vraiès beautès, ſhould add, "mais peutêtre trop ſimples pour le gout preſent[5]:" I am at a loſs to conceive in what the ſuppoſed ſimplicity of Euripides here conſiſts, ſince the imagery is richly coloured, the attitudes finely diverſified, and the drapery very luxuriant: If, as the French Critick conjectures, Virgil borrowed from this paſſage the hint of his temple at Carthage in the firſt Æneid, or of Dædalus at Crete in the ſixth, it muſt be confeſſed, that in the firſt inſtance he has improved on the original idea; but the Roman Poet, as there are no ſtriking features of marked imitation, is perhaps only indebted to his own ſublime Genius. There is a greater reſemblance to Euripides in the deſcription of the temple of Jupiter Ammon by Silius Italicus; for he has there painted the labours of Hercules, and among the reſt that of the Hydra,

In foribus labor Alcidæ, Lernæa reciſis
Anguibus Hydra jacet.
(Pun. L. III. v. 32.)

[4] Tom. I. l. 3. c. 7. pl. 40. fig. 3.

[5] Vol. V. p. 99. Ion.

And

And Claudian has repreſented the Giants within the temple of Jupiter at Rome,

Juvat infrà tecta Tonantis
Cernere Tarpeiâ pendentes rupe Gigantes.
(De Sex. Conſ. Hor. Car. 28. v. 45.)

I can by no means accede to the ſuppoſition of Dr. Muſgrave [6], that Euripides here paints by an anticipation in the order of time the Delphick Portico, which was erected by the Athenians in the fourth year of the 87th Olympiad; ſince this ſuppoſed anticipation in violation of all Chronology and Probability would be infinitely too violent, nor would it be juſtified by a ſimilar inſtance in this play as he imagines: See my Note (on V. 1160) where I have given a different conſtruction of that paſſage; and have ſhewn the abſurdity reſulting from it.

N° XIII.

Verſe 216. Βρόμιος ἄλλον.

Another earthborn monſter falls beneath
209. The wand of Bacchus.

THE character of Giant-ſlayer belonged alſo to Bacchus, as well as to Minerva: Thus he is here repreſented, and called Γιγαντολέτης in the Anthologia [1]: To this idea Horace in his ode to him alludes,

Tu cum parentis regna per arduum
Cohors Gigantum ſcanderet impia,
Rhœcum, &c. Car. l. 2. Od. 19. v. 23.

[6] See his note on V. 221, in his edition. [1] L. 1. c. 38. ep. 11.

We

We learn from Diodorus Siculus the real hiſtory of this fabulous engagement of the Gods and Giants: He informs us, "that Dionuſus in a rapid paſſage from India to the Mediterranean met with the whole collected force of the Titans, who were paſſing over into Crete againſt Ammon; that Jupiter had come from Ægypt, as an ally to Ammon, and a great war ariſing in the Iſland, the troops of Dionuſus, Minerva, and other reputed Gods immediately paſſed over: A battle enſuing, the party of Dionuſus was triumphant, and the Titans were vanquiſhed: When Ammon and Dionuſus were afterwards tranſlated from their mortal into an immortal State, Jupiter, according to tradition, reigned over the whole globe, the Titans being extinct, and no other perſon impiouſly preſuming to conteſt the ſovereignty with him." L. 3. ſec. 72. p. 243. ed. Weſſel.

N° XIV.

Verſe 221. Οὐ θέμις ὦ ξεναὶ.

223. Strangers, this is not permitted.

ACCORDING to the idea of Dr. Muſgrave [1], this is the firſt time where Ion addreſſes the Chorus; for to this moment he has been only a ſilent auditor of their converſation: The Oxford Editor endeavours to ſupport this opinion on the following arguments: Becauſe he imagines, that Ion, inſtead of the former appellation of "Friend [2]," addreſſed to the Chorus, would have uſed the expreſſion of "Strangers," as in this line: Becauſe the ſalutation [3] of the Chorus to Ion,

[1] See his note (on v. 186.) in his edition. [2] V 193. [3] V. 219.

and their queſtion[4], if they might interrogate him, were perfectly unneceſſary, if they had already converſed with him;" he therefore ſuppoſes the former part of the dialogue in this ſcene to have been held partly by the whole Chorus and partly between the two Semichoruſes, and not between Ion and the Chorus: He alſo divides the metre differently, into Strophe, Antiſtrophe, and Anapæſts; Mr. Tyrwhitt[5] imagines Ion to have retired from the ſtage into the temple juſt before the entry of the Chorus, and to enter again, when the Chorus addreſſes him in line, (218): According to his idea the Chorus is inſtructed in regard to the objects in the Delphick Portico by their Coryphæus, or Leader. I confeſs, that I cannot correſpond with theſe innovations. The firſt objection of the Oxford Editor appears to me too refined, for why ſhould not Ion addreſs the Female Chorus under the engaging expreſſion of Friend? And where is the impropriety that the Chorus ſhould aſk permiſſion, before they demanded a queſtion of that nice delicacy which involved the truth or falſehood of the report, that the temple of Delphi was the central ſpot of the earth? This was an intereſting and important fact, as I ſhall ſhew in my next note: but the ſubject of the figures in the Portico was an object of publick notoriety, and open to every enquiry: It ſeems alſo improper to ſuppoſe, that the Coryphæus, or Semichorus, equally ſtrangers with the other Semichorus at Delphi, ſhould be endowed with ſuch ſuperior knowledge, and local information beyond their Female Companions, as to be able to unfold all the different ſubjects, which preſented themſelves

[4] V. 220. [5] See the Note of Dr. Muſgrave on v. 245. of his Edition.

to

to their preſent contemplation. There is alſo an interruption in the arrangement of Dr. Muſgrave's metre by Anapæſts in the mouth of Ion in the laſt Antiſtrophe, which deſtroys its uniform correſpondent appearance with the preceding Strophe.

N° XV.

Verſe 224. Ἆρ' ὄντως μέσον ὀμφαλὸν γᾶς;

Whether this Temple's ſcite
216. Be the earth's center?

THE queſtion, which the Chorus here demands of Ion, whether the Delphick Temple contained the central navel of the Earth, was of a very delicate nature: The beſt illuſtration of it will be the tranſlation of Plutarch in the opening of his diſſertation [1], "Why the Oracles had ceaſed to give anſwers:" "There is an old ſtory, that two Eagles [2] or Swans, flying from the oppoſite extremes of the Earth to the center, met in that very ſpot at Delphi in the place now called the navel: In proceſs of time Epimenides the Pheſtian, willing to prove the veracity of this fable, conſulted the Deity, and reported this obſcure and equivocal anſwer, "There is neither "center of the Earth nor Sea; but if there be, it is known "only to the Gods, and concealed from Mortals [3]." Thus

[1] Ed. Xylan. vol. II. p. 409.

[2] See alſo the Scholiaſt on the Oreſtes of our Poet, (v. 331.) who mentions this ſtory, and my Preliminary Eſſay on the Ion, (p. 12.) Theſe Eagles or Swans (ſays the learned Mr. Bryant) undoubtedly relate to Colonies from Egypt and Canaan, (Anal. of Anc. Myth. vol. I. p. 378.)

[3] This anſwer of the God is inaccurately cited by Mr. Bryant in his new Syſtem of Ancient Mythology, as the aſſertion of Epimenides inſtead of the oracle: "Epimenides long before had ſaid the ſame," (Vol. I. p. 241.)

deſervedly the Gods chaſtized this attempt to explore an old ſtory by the touch, as one would do an ancient picture; but, continues the Philoſopher, in our time, not long before the celebration of the Pythian games, during the magiſtracy of Calliſtratus, two eminent Men met at Delphi, coming from the two oppoſite boundaries of the Earth: The one was Demetrius the Grammarian, who came from Bretania, in order to return home to Tarſus, and the other Cleombrotus the Lacedemonian, who had long wandered in Egypt." This latter teſt, in the opinion of the Modern reader, will be allowed to be no better than the fable of the eagles. According to Phurnutus [4], the reaſon why the temple of Delphi was called the ὀμφαλὸς or navel of the Earth, was not on account of its central ſituation; but from the ὀμφὴ, or divine voice, being there delivered: And the Scholiaſt on the Oreſtes [5] of our Poet mentions this derivation: But the Author of the Analyſis of Ancient Mythology, in his diſſertation on the Omphi [6] or worſhip of high places, ſuppoſes this hill at Delphi to have been derived from Omphi-El, or the Oracle of the Sun, which the Greeks transferred into their ὀμφαλὸς or navel: He cites this line of Euripides, as "averring [7] that it was the preciſe center of the earth:" But out Poet in this paſſage makes the Chorus demand it only as a queſtion; and conſequently it is no aſſertion, as it is printed in his book without the interrogation.

[4] De Nat. Deor. c. 32. ed. Gale, p. 226.
[5] V. 331.
[6] Vol. I. p. 240.
[7] Vol. I. p. 241.

N° XVI.

Στέμμασί γ' ἐνδυτός,

Verse 226. Ἀμφί δε Γοργόνες.

Hence with garlands crown'd,

217. And Gorgons all around.

THIS is the immediate reply of Ion to the preceding question of the Chorus; and I believe it will strike every Reader of the Original and Translation, as an answer involving great obscurity: The obvious acceptation of the former line, which naturally suggests itself at first sight, is whether the temple of Delphi was in reality the central navel of the earth; and with this idea the reply scarcely admits of any sense: But Dr. Musgrave observes, "that the question does not regard the temple itself, but a certain white stone, which was called the navel of the earth, as appears from the testimony of Pausanias: This he imagines to have been adorned with garlands as other sacred things, for the sake of securing it from the multitude; hence perhaps Sophocles called it ἀθικτὸν ὀμφαλὸν, or the navel which ought not to be touched:" The words of Pausanias [1] imply, that the navel under Delphi, which was made of White Stone, was asserted by the Delphians to be the identical center of the whole earth; and he adds, that Pindar [2], in one of his odes corresponds with this

[1] Τὸν δε ὑπὸ Δελφῶν καλουμένον ὀμφαλὸν, λίθου πιποιημένον λευκοῦ, τοῦτο εἶναι τὸ ἐν μέσῳ γῆς πάσης αὐτοὶ λέγουσιν οἱ Δελφοὶ, καὶ ἐν ᾠδῇ τινὶ Πίνδαρος ὁμολογοῦντά σφισιν ἐποίησε, (l. 10. c. 16. p. 835.

[2] The passage in Pindar, to which Pausanias here alludes, is probably lost; for though that Poet mentions in his works now preserved the ὀμφαλὸς

 five

this opinion. The Scholiaſt on Lucian [3], who ridicules this diſcovery of the earth's center by the flight of Eagles, alſo mentions, "that at Delphi on the pavement of the temple was the navel, and this they affirmed the center of the whole earth." Few Readers, I conceive, would be tempted on this evidence to acquieſce in the ingenious conjecture of Dr. Muſgrave; as here is no alluſion to the ornaments of chaplets, or other devices; I proceed therefore to eſtabliſh this interpretation by other hiſtorical teſtimony, in regard to theſe eſſential circumſtances: "The ſituation of Delphi, ſays Strabo, is in the middle of all Græce, which is within and without the Iſthmus; and it has been ſuppoſed the center of the whole inhabited earth; they therefore called it the navel, inventing the fable, which is mentioned by Pindar, that two Eagles there met, ſent by Jupiter, one from the Eaſt and the other from the Weſt; or, as others report, they were crows. He then immediately ſubjoins, there is a certain navel ſtill ſhewn in the temple, adorned with fillets [4], and upon it are two images of this fable:" Here then the exprcſſion of Strabo, "τεταινιωμένος, or adorned with fillets," is the counterpart of the ςέμμασί γ' ἐνδυτός of Euripides, or inveſted with garlands: For ταίνια is defined by Heſychius [5]," a ſacred chaplet, ornament, or bandage. Thus far I have thrown a clear ray of light on a paſſage, never perhaps before underſtood by the Modern Reader, and certainly to my knowledge never

five times, there is no marked alluſion to the ſtone: But if it be among his remaining Odes, it is in the fourth Pythian, where he calls the Oracle Πὰρ μέσον ὀμφαλὸν. (v. 131.)

[3] De Salt. vol. 2. ed. Hemſter, p. 291.

[4] Δείκνυται δὲ καὶ ὀμφαλὸς τις, ἐν τῷ νεῷ τεταινιωμένος, καὶ ἐπ' αὐτῷ αἱ δύω εἰκόνες τὸ μυθῶδες. (l. 9. p. 643.)

[5] Στέφανοι, κοσμοὶ, ἢ δεσμοὶ ἱεροὶ.

explained.

explained. It remains however to consider the Gorgons, whom all the Commentators have passed over in profound silence: It appears from the passage of Strabo just cited, that there were images of the fable on the stone representing the navel; these I apprehend were the two eagles [6]; for I cannot discover how the figures of the Gorgons could ever be the emblems of the fable; and consequently they were not the images of Strabo; besides the expression of Euripides here implies "the Gorgons all around, ἀμφὶ," which would not correspond with the idea of the representation on the navel, ἐπ αὐτῷ: We must therefore endeavour to investigate this circumstance still further: Among the several images within the recess of the Delphick Temple, Pausanias [7] mentions a Medusa sitting on the pavement, and supporting with both her hands ὑποςατὴν λίθȣ, the prop of a stone: Now Medusa is well known to have been the principal Gorgon; and is mentioned as such with her two sisters by Hesiod [8]: Virgil emphatically calls her the Gorgon,

Nimbo effulgens & Gorgone sævâ.

(Æn. 2. v. 616.)

[6] That there were golden eagles at Delphi appears from Pindar, who calls the Pythia the Assessor to them,

Χρυσέων
Διὸς αἰητῶν παρεδρὸς. (Pyth. Od. 4. v. 7.)

The Scholiast there informs us, that these were deposited by Jupiter in the sacred inclosure of the God, in commemoration of the story concerning the eagles: And the Scholiast on the Orestes of our Author also mentions, that golden eagles were deposited, the emblems of the fabulous eagles, (v. 331.) But these I imagine were not the same images to which Strabo alludes.

[7] Μέδȣσα δὲ κατέχȣσα ταῖς χερσὶν ἀμφοτέραις τὸν ὑποςατὴν ἐπὶ τȣ̃ ἐδάφȣς καθῆται, (l. 10. c. 26. p. 864.) [8] (Theog. v. 276.) See also Hyginus Fab. p. 9. & Fulg. Mythol. c. 29. p. 655. ed. Van Staveren.

Ipſamque in pectore Divæ
Gorgona deſecto vertentem lumina collo.
(Æn. 8. v. 438.)

The only variation between Euripides and Pauſanias is, that the Poet mentions Gorgons in the plural number, but the Antiquary ſpeaks of Meduſa alone; nor am I able to ſhew, by any other parallel inſtance of hiſtorical teſtimony with this of our Poet, that other Gorgons ſurrounded this Delphick ſtone: The ſame Author, Pauſanias [9], ſpeaks of the winged ſiſters of Meduſa, or theſe Gorgons, as repreſented on the curious cheſt of Cypſelus in a temple of Juno within the territories of Elis: This circumſtance proves the conſecrated quality of ſuch images. We may eaſily admit, that the Meduſa at Delphi was accompanied with her ſiſter Gorgons: or that Euripides here indulged himſelf with the poetical licence of uſing the plural, inſtead of the ſingular number: Here then we muſt reſt ſatisfied, having already proved the Garlands of the Delphick ſtone, the images upon it, and the Meduſa within the ſhrine ſupporting a ſtone. The Reader, who is conſcious of the difficulty of tracing hiſtorical anecdotes and local circumſtances, which illuſtrate the deſcriptions of ancient poetry, will perhaps wonder that we have already been ſo fortunate in a point of this nice inveſtigation, and not rigorouſly expect any additional evidence: I ſhall conclude with remarking, that if the horrible images of Gorgons were placed around to avert the unhallowed touch from this conſecrated ſtone, no epithet could poſſibly be more adapted than the ἄθικτον [10] of Sophocles which the Scholiaſt there explains by ἀπροσπέλαστον unapproachable.

[9] L. 5. c. 18. p. 423.

[10] Oed. Tyr. v. 916.

N° XVII.

Verſe 229. Μυχὸν.

221. The receſs.

THE received acceptation of this word applies to the inmoſt receſs of the temple; which, as Ion here informs the Female Chorus, was liable to be viſited at Delphi, after certain preliminary ſacrifices: But Dr. Muſgrave [1] has attempted to qualify the general ſenſe of this expreſſion for the ſame reaſon, that in another note [2] he ſuppoſes a diſtinction between χρησήριον and νάος; the former according to his idea may imply the oracular receſs of the ſhrine, and the latter the whole temple: His object is to reconcile the expreſs teſtimony of Euripides with that of Plutarch [3]; who mentions it as a problem to be ſolved, why no woman was ever permitted to advance to the χρησήριον, or the place, where the Oracle was delivered:" It is therefore from this alone, and not from the temple itſelf, that the Oxford Editor imagines, that Females by the Law of Delphi were prohibited: Conſequently the word μυχὸν muſt not here imply the receſs, which would militate againſt that interpretation: But this ſuppoſed diſtinction between the words χρησήριον, as the oracular ſhrine, and νάος the whole temple, cannot avail Dr. Muſgrave in this inſtance: becauſe Ion in the ſequel of the play

[1] In his note on v. 233. of his edition. [2] On v. 244. of his edition.

[3] Καὶ τὸ μηδεμιᾷ γυναικὶ πρὸς τὸ χρησήριον εἶναι προσιῆναι. (Ei apud Delph. ed. Xylan. vol. 2. p. 385.)

expreſsly

expreſsly aſks Creuſa, whether ſhe comes with her huſband, or alone, to conſult the χρηςήρια, or oracular ſhrine,

Σὺν ἀνδρὶ δ' ἦκεις, ἢ μόνη χρηςήρια, (v. 299.)

And Xuthus in another line informs her, that neither himſelf nor ſhe will return home from the χρηςηρίων [4] of Apollo according to Trophonius without children: Therefore Euripides and Plutarch muſt be admitted to be irreconcileable in regard to this circumſtance. I do not believe that the policy of Delphi ever excluded Viſitants of either ſex from approaching the inmoſt receſs; nor can I imagine that our Poet would have offended againſt a cuſtom which muſt have been univerſally known, had it been eſtabliſhed in his time: No other hiſtorical paſſage, except this of Plutarch, I believe can be produced to confirm the ſuppoſed excluſion of Females from the oracular receſs of this temple at Delphi: The only inſtance, which I ever remember to have read in all Antiquity, and which tends to countenance ſuch a notion, occurs in Silius Italicus, who obſerves that Females were to be prohibited from viſiting the inmoſt receſs of the temple of Hercules at Gades,

Tum, quîs fas & honos adyti penetralia nôſſe,
Femineos prohibent greſſus.
(L. 3. v. 22.)

Perhaps we may ſuppoſe, that the cuſtom in the days of Plutarch was different in this reſpect at Delphi, than in thoſe of Euripides: Or it might perhaps be a diſtinguiſhed privilege, conferred on Ladies of Creuſa's royal dignity, to viſit the oracular ſhrine, while Women of inferior quality were

[4] V. 409.

ex-

excluded: Thus Ion afterwards [5] addreſſes the Chorus, as ſtationed round the edge of the temple, expecting their royal Maſter: But this partial idea of admittance is founded only on conjecture; and the expreſſion here is general, addreſſed to the whole Chorus unqualified: We alſo know that Females adminiſtered to the ſervices of the God by the authority of our Poet; for the Chorus in his Phœniſſæ conſiſts of Phœnician Captives, who were ſent into Græce, as conſecrated ſpoils or offerings to Apollo, in order to attend his temple, as the δμλαὶ μελάθρων [6], or the Servants of it. It ſeems therefore ſtrange to imagine, that where a Prieſteſs preſided as Pythia, and where there were female Attendants, Viſitants of their own ſex ſhould be excluded from the conſecrated receſs of the oracle.

N° XVIII.

Verſe 278. Παρθένους.

270. He ſlew the Virgins.

THESE Πάρθενοι, or Virgin Daughters of Erechtheus, were called Ὑακινθίδαι, or the Hyacinthides, as we learn from Demoſthenes [1]: And Suidas [2] informs us, that the reaſon of this appellation was derived from Hyacinthus, a diſtrict in Athens, where they were ſacrificed: He has given us their ſeveral names; and he makes them to be ſix in number; of which according to him the two eldeſt were victims: Cœlius

[5] V. 510. [6] Phœn. v. 211. See alſo v. 213. 222. 229. & 289.
[1] In Epitaph Orat. Græci, ed. Reiſke, vol. II. pars 1. p. 1393.
[2] Vox Πάρθενοι.

Rho-

Rhodiginus [3] correſponds in the ſame account: It alſo appears from a Greek Proverb [4] hence derived, that theſe Virgins were ſix in number. Other Authors, beſides Euripides in this paſſage, and Suidas, ſpeak of more than the ſacrifice of one Daughter: Thus Cicero [5], Repetunt ab Erectheo, cujus etiam filiæ cupidè mortem expetiverunt pro vitâ civium: And again, Mortem quam etiam Virgines Athenis Regis opinor Erecthei filiæ pro patriâ contempſiſſe dicuntur [6]: But our Poet in the Play of his Erechtheus [7] mentions a ſingle Daughter, as the object of this ſacrifice: And with him in this reſpect correſpond Lycurgus [8], Plutarch [9], and Ariſtides [10]. Apollodorus [11] and Hyginus [12] will fortunately ſerve to reconcile this variation; ſince they inform us, that the Siſters having engaged in a ſolemn oath to die together, after the ſacrifice of the youngeſt according to the Oracle, which demanded only one, the others committed ſuicide: But Stobæus [13] aſſerts, that it was the eldeſt Daughter, who was ſacrificed: We may conclude that in one inſtance the Authors allude to the original ſacrifice, and in the other to the fatal conſequences, which followed it. There is alſo a variation in regard to the number of theſe Daughters of Erechtheus; for Hyginus affirms, that he had four: And we may collect from Euripides [14], that at the time of the ſacrifice there were only three: But if to theſe we add the infant Creuſa,

[3] Lect. Ant. L. 13. c. 7. [4] Παρθένοις ἐξ ἰφάμιλλος. (Apoſt. Cent. 15. 84. See alſo Meurs. de Reg. Athen, l. 1. c. 9.)

[5] Tuſc. Diſput. l. 1. c. 48.) [6] Pro Sextio, (c. 21.)

[7] Ed. Barnes, p. 467. v. 67 & 97. See alſo the Preliminary Eſſay on the Ion, (p. 4.) [8] Orat. Contrà Leocratem. Orat. Græci. ed. Reiſke, vol. 4. pars 2. p. 202. [9] Paral. ed. Xylan, vol. 2. p. 310.

[10] In Panat. [11] Bibliot. l. 3. p. 134. ed. Spolet, 1555.

[12] Fab. 46 & 238. [13] Serm. 38. [14] Καὶ δύω γ' ὁμοσπόρους σώσω. (ed. Barnes, p. 468. v. 100.)

he

he will then correſpond with Hyginus; and Creuſa is the fourth Daughter in the arrangement of the ſix Siſters by Suidas: The other two were probably born after the event of the ſacrifice; Creuſa however in the play is ſuppoſed the only ſurviving one at the æra of the Drama.

N° XIX.

Verſe 300. Τροφωνίε.

292. The Trophonian ſhrine.

THE circumſtances regarding the oracular Cave of Trophonius are collected by Archbiſhop Potter in his Archæologia [1], and by Fontenelle in his Hiſtory of Oracles [2]. Sir George Wheler inverted the journey of Xuthus, for he went from Delphi to Livadia, "which place, ſays he, was celebrated in old times for the oracle of Trophonius, which was in a cavern in a hill." (Travels into Græce, b. 4. p. 329.)

N° XX.

Verſe 337. Ἥ Θεὸς.

329. Her power avails not here.

THE Goddeſs Αἰδὼς or Modeſty was worſhipped among the Græcians; and we learn from our Poet in his Hippolytus [3], that there were two divinities of the ſame name; the one inclined to ill, the other to good. We may alſo collect the

[1] B. 2. c. 10. [2] Prem. Diſſert. c. 15. [3] V. 385.

ſame

ſame idea from a paſſage in the fragments of his Erechtheus [4]; and Homer [5] and Heſiod both [6] correſpond with him in the ſame aſſertion. Among all Mortals, ſays Demoſthenes [7], there are altars of Juſtice, Equity, and Modeſty. Thus Pauſanias mentions at Athens [8] an altar of this Goddeſs, and alſo a ſtatue of her at Sparta. (l. 1. c. 17. p. 39. & l. 3. c. 22. p. 262.)

N° XXI.

Verſe 354. Σοὶ ταὐτὸν ἥβης.

346. His years, if living, would approach to thine.

THIS obſervation of Creuſa is extremely intereſting: In the Opera of Gioas, Re di Giuda, by Metaſtaſio, Sebia ſays to her undiſcovered child in a ſcene, which bears a great reſemblance to this,

Ah, ſe non era
L'inumana Atalia,
Appunto il mio Gioas così ſaria.

(A. 1. ſ. 3.)

[4] Ed. Barnes, v. 120. p. 468. [5] Il. 24. v. 45.
[6] In Op. & Dies, v. 318. [7] Cont. Ariſt. Orat. 1. vol. 2. p. 476. ed. Taylor. [8] See alſo Heſychius vox Αἰδώς.

N° XXII.

No XXII.

Verse 452. Λοχίαν
Εἰλειθυίαν.

454. Thee, prompt to yield thy lenient aid.

THE Goddess, here invoked under the title of Εἰλείθυια Ilithyia, is fixed [1] by the return of the sentence, where the Chorus expressly calls her Λατογενής, the daughter of Latona [2], to imply Diana: who under this character was adored, as the tutelary Divinity presiding over the travail of women: As the epithet of λοχία, conveying this idea, is here applied to her, so our Poet in his Hippolytus calls her, by the corresponding word of εὔλοχος [3]; and in his Supplices by this very epithet of λοχία [4]: Callimachus makes Diana in his hymn [5] to this Goddess declare, that from her birth she was destined to preside over this employment. In regard to the derivation of the word Ilithyia, Phurnutus [6] deduces it either from εἰλεμένη, in allusion to her constant revolution round the earth, as the

[1] Because the title of Ilithyia is not alone sufficient, as this is often applied to another Grecian Goddess, incompatible with Diana: Thus Hesiod in his Theogony (v. 921.) and Pindar in his commencement of the seventh Nemæan Ode call her the daughter of Juno; which corresponds with Homer, who mentions the Εἰλειθυίαι, as the daughters of Juno (Il. xi. v. 271.) Though in another passage he speaks of a single Goddess of this name, without any specification to ascertain the object of his expression, (Il. 16. v. 187.) At other times this Ilithyia is described, as present at the travail of Latona, the Mother of Diana, as by the Author of the hymn to Apollo, ascribed to Homer (v. 97 & 115.) and for this purpose she is invoked by Callimachus in his hymn to Delos (v. 132 & 257. Pausanias also mentions a temple of Ilithyia, who came from the Hyperborians to Delos to assist at the parturition of Latona. (l. 1. c. 18. p. 42.)

[2] V. 465. [3] V. 166. [4] V. 958. [5] V. 23.

[6] De Nat. Deor. c. 34. ed. Gale. p. 236.

Moon;

Moon; or from ἐλεύθω to come, as attending the call of pregnant Women: But, according to Weſſelingius in his edition of Diodorus [7] Siculus, this word is of Phœnician extraction, and comes from a term in that language, ſignifying to bring forth. The Scholiaſt on Ariſtophanes [8] aſſerts, that this Ilithyia was the Diana Phoſphorus, ſo denominated from being the Inſpector of Infants on their arrival into the region of light: From this idea the Romans adopted the titles of Lucina [9] and Genitalis [10]: But they [11] were involved in equal, if not greater, darkneſs than even the Græcians in regard to the identity of this object of their Pagan adoration; and nothing can more demonſtrate the groſs confuſion in that complicated ſyſtem of Heathen Theology. Lucian [12] has not failed to rally with his uſual humour this pretty occupation of the chaſte Virgin Diana; but thoſe who defend the propriety of it refer to the phyſical operation of the moon on parturition,

Rite maturos aperire partus.

(Hor. Car. Sec. v. 13.)

[7] Vol. I. l. 5. p. 389.

[8] Lyſiſtrata, v. 743.

[9] Thus Cicero, ut apud Græcos Dianam, eamque Luciferam, ſic apud noſtros Junonem Lucinam in pariendo vocant. (De Nat. Deor. l. 2. c. 27.)

[10] Hor. Carm. Secul. v. 16.

[11] Terence correſponds with Cicero in his exclamation of Juno Lucina, (Andria, A. 3. S. 1.) And Catullus addreſſes Diana, Tu Lucina dolentibus Juno dicta puerperis, (Carm. 34. v. 13.) But Virgil and Horace evidently apply this title of Lucina to Diana, (Ecl. 4. v. 10. Carm. l. 3. od. 22. v. 3. & Carm. Secul. v. 15.) And Ovid oppoſes Diana, as Lucina, to Juno. (Met. l. 9. v. 284.) Two Engravings of this Goddeſs may be ſeen in Montfaucon (Antiq. Expl. tom. I. pl. 22. fig. 4 & 5.)

[12] Deor. Dial. 16. vol. I. p. 245. ed. Hemſter.

N° XXIII.

Verſe 455. Προμηθεῖ Τιτᾶνι λοχευθεῖσαν κατ' ἀκροτάτας
Κορυφᾶς Διὸς.

459. Thou, whom the Titan from the head of Jove
Prometheus drew.

ACCORDING to the opinion of Barnes, the Titan, here mentioned, as affording aſſiſtance to Jupiter, when Minerva iſſued from his head, is Vulcan: He therefore tranſlates Προμηθεῖ, as an epithet, and not as the name of a Man: It muſt be allowed, that Vulcan is ſometimes repreſented, as aiding and aſſiſting at this extraordinary parturition: Thus Pindar,

By Vulcan's art the Father's teeming head
Was open'd wide; and forth impetuous ſprung,
And ſhouted fierce and loud the Warrior Maid.
(Weſt. Olym. Od. 7. St. 19.)

Lucian [1] alſo in one of his dialogues has ridiculed this fantaſtick employment of the God Vulcan: But Heath [2] objects to this interpretation of Barnes, that the appellation of Titan is not applicable to Vulcan: whereas it is perfectly adapted to Prometheus, as appears from the Theogony [3] of Heſiod: To this authority, cited by him, may be added Æſchylus [4],

[1] Deor. Dial. 8. vol. 1. ed. Hemſter. p. 225. [2] Not. in Ion. p. 136.
[3] V. 134. 207. 507. 510. [4] Prom. V. 205.

who repreſents Prometheus, as attempting to give advice to the Titans; and Sophocles [5] expreſsly calls him Titan Prometheus: Thus in Lucian [6] Mercury orders Vulcan to nail the wretched Titan, alluding to Prometheus; and the Scholiaſt on Apollonius [7] Rhodius alſo aſſerts, that he was one of the Titans. It remains however to ſhew, that this curious office in the Fabulous Mythology was applied to Prometheus, as well as Vulcan: Heath has omitted to give this neceſſary information, which I am fortunately able to ſupply: For Apollodorus [8] ſays, "that when the fulneſs of time for the birth of Minerva was come, Prometheus, or according to others Vulcan, ſtruck the head of Jupiter with an axe:" The Scholiaſt on Pindar [9] alſo obſerves, "that ſome aſſigned this office to Palamaon, others to Mercury, and others to Prometheus:" Here therefore we may with certainty acquieſce in regard to the Perſon, to whom Euripides alludes in the performance of this operation. As to this extravagant relation of the birth of Minerva, this monſtrous fable is often mentioned by the Græcian [10] and Roman [11] Poets: If I may hazard a conjecture on the origin of it, the name of Coryphe, the Mother of one of the Minerva's according to Cicero [12], which word correſponds with κορυφὴ or the head, may have occaſioned the original foundation of it. Pauſanias [13] men-

[5] Oedip. Colon. v. 56.
[6] Tom. I. p. 185. ed. Hemſter.
[7] Argon. l. 3. v. 864.
[8] L. 1. p. 6. ed. Æg. Spolet. 1555.
[9] Olym. Od. 7. v. 66.
[10] Hom. in Pall. v. 5. and in Apoll. v. 696. ed. Clarke Odyſſ. & vol. 2. p. 696 and 758. Heſ. Theog. v. 924. Æſch. Eum. v. 666. Callim. in Lav. Pall. v. 135. Apol. Rhod. Argon. l. 4. v. 1310. According to Tzetzes on Lycophron Minerva derived the name of Pallas, παρὰ τὸ πάλλειν τὰ ὅπλα, from ſhaking her armour, when ſhe leaped from the head of Jove, (v. 555.)
[11] Ter. Heaut. A. 5. ſ. 4. v. 13. Ovid Faſt. l. 3. v. 842. Lucan, l. 9. v. 350. Hyg. Fab. Auct. Mythog. ed. Stav. p. 12.
[12] De Nat. Deor. l. 3. c. 23.
[13] L. 4. c. 36.

tions

tions a temple of Minerva Coryphaſia at Pylos; and it appears from Ovid, that the Romans adored this Divinity under the title of Capita,

Parva licet videas Capitæ delubra Minervæ.

Faſt. l. 3. v. 837.

There are two engravings in Montfaucon [14], repreſenting this birth of Minerva, where Jupiter and this Goddeſs with the aſſiſtant Operator are all drawn in their reſpective attitudes and devices correſponding to this romantick fable: But a fourth perſonage is alſo introduced, who ſupports Jupiter, "fatiguè des couches ſi extraordinaires," according to the expreſſion of Montfaucon.

N° XXIV.

Verſe 457. Νίκα.

" 459. Bright Victory come.

THE Chorus here implores Minerva under her title of Νίκα, or the Goddeſs of Victory, and Creuſa [1] afterwards in this play ſwears by the ſame Divinity. We learn from Pauſanias [2], "that on the ſummit of the Acropolis at Athens ſtood a temple of Minerva, called Victory." Sophocles alſo in his Philoctetes addreſſes Minerva under this appellation,

Νίκη τ' Ἀθηνᾶ πολιὰς. (V. 135.)

[14] Antiq. expl. tom. 2. l. 3. p. 62.
[1] V. 1529. [2] Attic. l. 1. c. 42. p. 101.

Here the Scholiaſt informs us, that the tutelary Guardian of the citadel in Attica was called Minerva Victory: And Harpocration [3] in his Lexicon cites the teſtimony of Heliodorus Periegetes to the ſame purpoſe.

N° XXV.

Verſe 494. Ὦ Πανὸς θακήματα, καὶ
Παραυλίζουσα πέτρα,
Μυχοὶ δαισὶ μακραῖς.

465. Ye ruſtick ſeats, Pan's dear delight,
Ye caves of Macrai's rocky height.

OUR Poet again alludes in another line [1] of this play to this cavern of Pan; and he there fixes its ſituation, as near to the Northern Cave of Macrai, which was under the citadel of Athens: He alſo there mentions a ſhrine and altars in honour of Pan: Thus we learn from Herodotus [2], "that "the Athenians built a temple to Pan under the Acropolis, "and ſupplicated him with annual ſacrifices and a torch:" This hiſtorical anecdote will fortunately enable us to underſtand the true ſenſe of this expreſſion in Euripides of δαισὶ μακραῖς, which I conceive to allude to the ſame celebration, mentioned by Herodotus, and to imply the feſtivities in honour of the God: I approve therefore of the verſion of Canter, which is, "Seceſſus longis epulis;" in preference

[3] Vox Νίκη Ἀθηνᾶ.

[1] V. 938.

[2] Ἱδρύσαντο ὑπὸ τῇ ἀκροπόλι Πανὸς ἱρὸν, καὶ ἀνίδρυν ἀπὸ ταύτης τῆς ἀγγελίης θυσίῃσι ἐπετείῃσι καὶ λαμπάδι ἱλάσκονται. (l. 6. c. 105.)

to

to that of the Cambridge and Oxford Editors, who imagine, that the word μακραῖς, inſtead of an epithet, implying long, ought to be rendered, as the cave of Macrai; and under this idea they have been obliged to ſuppoſe the word δαισὶ corrupt, for which in their reſpective notes they have ſubſtituted different emendations; the neceſſity of which is avoided by this conſtruction. Brodæus [3] retains δαισὶ, and tranſlates it epulis ſacrificiis, but refers at the ſame time the alluſion to the place of Macrai under the expreſſion of μακραῖς. There is alſo a paſſage in Ariſtophanes [4], which mentions this cave of Pan as a convenient receptacle for Women: Pauſanias [5] in his deſcription of the citadel of Athens aſſerts, that there is a temple of Apollo and Pan in a cavern, where Creuſa according to report was compreſſed by Apollo [6]. The words δαισὶ μακραῖς may alſo perhaps be here rendered by longis tædis, in alluſion to the torches mentioned in Herodotus.

N° XXVI.

Verſe 496. Ἀγραύλου κόραι τρίγονοι.

499. The offſpring of Agraulos they,
A trinal band.

THE objects, to which Euripides here alludes under the expreſſion of the Damſels of Agraulos, cannot be the ſame with the three virgin Daughters of Cecrops and Agraulos, already mentioned in the Prologus [1] of this play, as having the cuſtody of the Infant Erichthonius committed to them by

[3] In Ion. Annot. p. 106.
[4] Ἡ τοῦ Πανὸς ἵστι τ' αὐλίον. (Lyſiſt. v. 722.)
[5] Καὶ πλησίον Ἀπόλλωνος ἱερὸν ἐν σπηλαίῳ καὶ Πανός. (L. 1. c. 28. p. 68.)
[6] See my Note on v. 13 of this play, p. 32.
[1] V. 23.

Minerva: For a whole century muſt have nearly elapſed ſince this event, as he was great Grandfather of Ion; and conſequently they could not with any conſiſtent probability of chronology be repreſented, as now alive: But we have already been expreſsly informed by the Poet[2], that theſe Virgins were puniſhed by death for their contempt of the injunction of the Goddeſs in opening the caſket: Yet both Scaliger and Barnes, as appears from the notes[3] and Latin verſion of the latter, ſeem not to have been aware of the abſurdity ariſing from this conſtruction, which refers the expreſſion to the three Daughters, as now alive, of Cecrops and Agraulos, or Aglauros: But Dr. Muſgrave[4] ſuppoſes, that it alludes to an imaginary dance of them after their death: and with this difference he adheres to the identity of the objects: This interpretation is built on conjecture, without any other authority to ſupport this idea at Athens of a viſionary dance of the Agraulides, "except a fable related of Proteſilaus by Philoſtratus, and another of the courſe of Achilles by ſome Geographers, mentioned by this Editor:" I cannot aſſent to this opinion, which appears to me too fantaſtick and improbable. Inſtead of referring this expreſſion of Ἀγραύλῳ κόραι τρίγονοι to Agraulos and her Siſters, Brodæus[5] interprets the word ἀγραύλῳ, as an epithet, and not as the name of a perſon: According to this idea he tranſlates the paſſage, "tres, id eſt quam plurimæ ruſtici filiæ:" He does not inform us, who is the particular perſon, to which ruſtici alludes; but Canter in his Latin verſion renders it Agreſtis Dei, by which I underſtand him to mean

[2] V. 274. [3] On *v.* 23 & 496. [4] See his note on v. 508. of his edition. [5] In Ion. Annot. p. 106.

Pan

Pan mentioned in (V. 492.) This ſenſe of the paſſage claſhes with the epithet τρίγονοι, and is unſupported by any hiſtorical teſtimony. On application to that book of Euripides, which belonged to Milton, as mentioned in my preceding note on (V. 54) I diſcover, that our Engliſh Poet has marked the word Ἀγραύλας in the text, and in the oppoſite margin has there inſerted in his own hand ἄγραυλοι with the letter f. annexed: He would inſinuate by this obſervation, that perhaps we ought to ſubſtitute this epithet, inſtead of the printed reading, which alteration would then imply ruſticæ puellæ, or the rural Damſels: I believe that this propoſed emendation was entirely his own; but Dr. Muſgrave [6] mentions, that there is one manuſcript authority for the word ἄγραυλοι, though at the ſame time he condemns it: If it were not for the epithet τρίγονοι, I confeſs that I ſhould be inclined to embrace this ingenious conjecture; but that epithet militates againſt this conſtruction, as I ſhall ſhew in the following explanation of the paſſage, where I flatter myſelf that I have diſcovered the genuine ſenſe of it, hitherto unexplained: The definition of the word τρίγονοι by Heſychius [7] implies thoſe, who are in the third generation: Thus Suidas [8] explains τριγονία, as the third generation, and cites a fragment, where the word occurs in that ſenſe: I find it alſo uſed by Ariſtides [9]; where ſpeaking of ſome of the Græcians, who inhabited Aſia, he obſerves, "that ſome had been ſlaves for

[6] Malè MSS S eph. ἄγραυλοι. On V. 508. of his edition.

[7] Τρίτην γενίαν ἐπίσχοντες (VOX τρίγονος).

[8] Ἡ τρίτη γενία. Διαδεξάμενος ὥσπερ ἄλλο τι τῶν παίδων, εἰς τριγονίαν παρέπεμπε τὸ ἔχθος. (VOX τριγονία.)

[9] Οἱ μὲν ἐκ τριγονίας ἐδούλευον, οἱ δὲ ἐκ πλείονος.

Orat. tom. 1, ed. Jebb. p. 169.

three generations, and others for more." The Scholiaſt [10] here informs us, "that it implies the third generation from the προγόνων [11] or their great Grandfathers." Here then, if we adopt this explanation of the word τρίγονοι, the whole difficulty of this paſſage in Euripides will vaniſh: for the Deſcendents in the third generation from Agraulos, Wife of Cecrops, were Contemporaries with the Athenian Chorus in the play, ſince they were preciſely in the ſame line of deſcent as Ion. This will appear to the Reader from the following table, where Agraulos and Erichthonius both repreſent the Prepoſitus, or common Anceſtor.

Agraulos or Aglauros.	Erichthonius.
1.	1.
Agraulos, Herſe, Pandroſos,	Erechtheus.
or	
The Daughters of Agraulos.	
2.	2.
Agraulides,	Creuſa.
or	
The grand Daughters of Agraulos.	
3.	3.
Κόραι τρίγονοι,	Ion.
or	
The great grand Daughters.	

Hence it appears that the epithet τρίγονοι ſhould not be here tranſlated triplices, as by all the Editors, but pronepotes, or the Damſels in the third generation removed from Agraulos; and it is a matter of entire indifference, whether they

[10] Ἀπὶ τῦ ἐκ τριῶν γενεᾶς, οἱονεὶ ἀπὸ προγόνων.
[11] Thus Heſychius defines Πρόγονος, πρόπαππος. (VOX πρόγονος.)

were

were the lineal deſcendents of this Queen, or whether the Athenian Virgins, to whom the Chorus here alludes, were only in the ſame correſponding line of the third generation. The conſecrated dance here mentioned was either in honour of Pan, or perhaps of Agraulos; for ſhe appears to have been held in great veneration at Athens after her death: Herodotus [12] mentions her temple in the citadel, and Pauſanias her τέμενος or ſacred encloſure in Attica. According to Stephanus Byzantinus there was a δημὸς or diſtrict called Agraule, belonging to the Erechthean tribe at Athens, whoſe name was derived from Agraulos, Siſter of Cecrops: And Meurſius [13] aſſerts from Athenagoras, that the Athenians celebrated the myſteries of Agraulos: He alſo mentions [14], that a feſtival, called Πλυντήρια, was inſtituted in her honour at Athens, as appears from Heſychius [15]. I do not deny, that τρίγονοι is ſometimes uſed to expreſs tres, or triplices, as by our Poet in his Hercules [16] Furens; but the more frequent ſenſe is that, which I have here given it, as proved by the authorities cited; and other correſponding inſtances from Strabo and Herodian may be ſeen in the Lexicon of H. Stephens, (Vol. I. p. 842.)

[12] L. 8. c. 53. [13] Cecrop. c. 28.
[14] De Reg. Att. l. 1. c. 11. & Græcia Fer. l. 5. p. 228.
[15] Vox Πλυντήρια. [16] V. 1023.

N° XXVII.

Verſe 550. Φανάς γε Βαχίᾳ.

Once at the feaſt

566. Of Bacchus.

THIS paſſage contains internal evidence derived from the words of the Poet himſelf, that the myſteries of Bacchus had for ſome time been eſtabliſhed at Delphi; conſequently the chronology of the Bacchæ, which Play contains the firſt introduction of the rites of this Pagan God into Thebes, where they were firſt celebrated in Græce, precedes that of the Ion, as I have already mentioned in my Note on (V. 192) of this play, and ſhall alſo prove in my Note on (V. 2) of the Bacchæ. The expreſſion of φανάς, as Brodæus obſerves, here alludes to the coruſcation of the torches in the midnight orgies of Bacchus, which are alſo mentioned afterwards in the Ion [1]; but all remarks on theſe orgies are referred to my comment on the Bacchæ.

N° XXVIII.

Verſe 551. Προξένων.

562. By ſome publick Hoſt received.

THE Πρόξενοι were publick Officers in the different Cities of Græce, appointed to receive and entertain Strangers, who

[1] V. 717.

were

were then considered under their immediate protection. The Scholiast on the Birds [1] of Aristophanes corresponds with the above definition. Herodotus [2] informs us, that the Kings of Sparta had the special privilege of appointing such Citizens, as they chose, to this honourable office of Πρόξενοι: There was a political use, independent of hospitality, arising from this particular institution, since these Citizens, by virtue of their employment, became the publick Spies of the Police [3]: They are again mentioned afterwards in this play, where the Tutor desires Creusa to enter the roof of these Delphick Officers, prepared for her reception (V. 1039.)

N° XXIX.

Verse 592. Νοθαγένης.
617. Of spurious birth.

HERE Ion complains of two misfortunes, incident to his present supposed circumstances; the first is, that his Father, as he now imagines Xuthus to be, was no native Citizen of Athens, which was a legal disadvantage to the Son, as mentioned in my Preliminary Essay [4]; and the second cause of his complaint springs from the illegitimacy of his birth: We are now to consider this circumstance on the principles of the Athenian Law. It appears from the Birds [5] of Aristophanes, that the νόθος, or spurious child, had not the least pretensions to his Father's Goods, for Pisthetærus there informs Hercules, that he is intitled to nothing, as

[1] V. 1039. [2] L. 6. c. 57. [3] Cragius de Rep. Lacedem. l. 2. c. 10.
[4] P. 10. [5] V. 1649.

born

born of a foreign Woman, and therefore ſpurious; he alſo aſſerts, that the Law of Athens prevented the Father from bequeathing by will to his illegitimate child any part of his property, as appears from the Law of Solon, cited by him in theſe words; [6] "The ſpurious child has no right of inheri-"tance, if there are legitimate children; and if there are "none of thoſe, the goods of the deceaſed devolve on the neareſt of kin." The Scholiaſt [7] upon this paſſage however informs us, "that the Father was enabled by the Law of Athens to leave to his Baſtards a ſum to the amount of five minæ, or five hundred drachmas: but this they delivered to them by hand, ſince theſe illegitimate children had no right to inherit as heirs;" The other Scholiaſt Biſetus extends the νοθεῖα or Baſtards portion to a thouſand drachmas; which correſponds with the account in Harpocration [8] and Suidas [9], who cite the teſtimony of Lyſias, Iſæus, Ariſtophanes, Hyperides, and Demoſthenes, for the truth of this aſſertion. I refer the reader, who wiſhes for farther information on this ſubject, to Archbiſhop Potter's Archæologia. (B. 4. c. 15.)

N° XXX.

Verſe 701. Πόσις δ' ἀτίξος φίλων.

738. E'en thus, unhonour'd by his friends.

THIS is one of the moſt difficult paſſages in the Ion; and Editors and Criticks, inſtead of explaining the original words, have exerciſed their ingenuity by ſubſtituting innovations of their own: But theſe, inſtead of enlightening the ſenſe of

[6] V. 1662. [7] V. 1655. [8] Vox Νοθεῖα. [9] Vox Νοθεῖα.

Euripides,

Euripides, have only obſcured it in greater darkneſs. The original reading under the ſanction of manuſcript authority was ἀτίετος or ἄτιτος, as appears from the notes of the Cambridge and Oxford Editors: The former, entirely rejecting this word, has inſerted into the text his unfortunate conjecture of ἀκλίχητος, which has ſcarce the ſhadow of a meaning: And Dr. Muſgrave, reſtoring the original text, has not attempted to explain it, but recommends to read ἄτηκτος: Since I deſign to vindicate the original words, it becomes unneceſſary to perplex the Reader with the various objections to theſe innovations, which would ſerve only to fatigue his attention. The firſt rule of Criticiſm ought to be, that no ancient Author ſhould be touched by a modern Critick, unleſs the colour is entirely faded from the venerable picture: I flatter myſelf, that this deſperate remedy is not neceſſary to be applied in the preſent inſtance to Euripides: I ſhall proceed therefore to offer my explication by recalling the attention to the ſubject. The Chorus is here contraſting the reſpective ſituations of Creuſa and Xuthus. The former they aſſert to be involved in calamity, as advancing towards old age without children; but the latter they pronounce as fortunate: This circumſtance alludes to the diſcovery of Ion by Xuthus, as his ſuppoſed illegitimate Son, and as Brodæus [1] remarks, "Quod filium nactus ſit:" Yet notwithſtanding this diſcovery, continues the Chorus, this Husband, Xuthus, is diſhonoured [2], or deſpiſed, by his friends: and the

[1] In Ion, Annot. p. 109.

[2] The definition of ἄλιτος in Heſychius is "ἀλιμώρητος καὶ ἀτιμώρητος τῆς ἄτης, "a Man unrevenged from an inability to inflict puniſhment:" Hence an object of contempt, for juſt above he has explained ἄλιτον by ἄτιμον, "τὸν μὴ "ἰσχύσαντα ἀτίσασθαι, one diſhonoured, as not being able to revenge himſelf." According

the ſame Commentator juſtly renders it "ab amicis ſpretus:" This idea refers to the ignominy of the want of iſſue with his wife Creuſa: And then the Chorus, impreſſed with this ſentiment, exclaims, "Wretched is that Foreigner, who adopted into any reſpectable family, has not preſerved the elevated proſperity of it:" Thus the whole ſentence becomes naturally connected; for the mind of theſe Athenian Women, after having acknowledged the preſent happineſs of Xuthus in this diſcovery of his ſon Ion, when contraſted with the melancholy barrenneſs of their favourite Queen Creuſa, darts with a malignant joy to blaſt the apparent felicity of this royal Stranger, by ſtigmatizing him with the infamy of this new acquiſition, and his real diſgrace for want of legitimate iſſue. That the Reader may be ſatisfied of the neceſſity of unravelling the context, I will ſubjoin for his curioſity the different verſions of this ſingle line by the Commentators on Euripides,

Maritus verò expers amicorum eſt. Canter.

Maritus verò eſt ſecurus amicorum ſuorum ob potentiam. Barnes.

According to this definition, I find the word ἄτιτος uſed by Homer and Æſchylus, though they differ in the quantity:

Οὐ μὰν αὖτ' ἄτιτος κεῖτ' Ἄστιος. (Il. 13. v. 414.)

Here the word ἄτιτος is explained both by the Scholiaſt and Euſtathius in the ſenſe of ἄτιμος, as well as in that of ἀτιμωρητὸς.

Ἡμεῖς δ' ἄτιτα σαρκὶ παλαίᾳ. (Agamem, v. 72.)

There are alſo two authorities for ἀτίετος, as ſynonymous with ἄτιτος, or diſhonoured, in the Eumenides of Æſchylus,

Ἄτιμ' ἀτίετα διόμεναι
Λάχη θεῶν. (v. 389.)

Ἀτίετον, φεῦ, μῦσος, (v. 842.)

As τίω ſignifies honoro & punio, ſo its derivatives ἄτιτος and ἀτίετος will equally imply inhonoratus, vel inultus, diſhonoured or unrevenged.

Maritus verò ab amicis non emollitur. Muſgrave.

Maritus verò hoc facto exiſtimatione ſuâ apud amicos excidet. Heath.

Ed il marito
Diſeſo è dal valore
De' propri amici. Carmeli.

Whereas according to my interpretation it ought to be,

Maritus verò ab amicis inhonoratus eſt, vel ab amicis ſpretus.

Though this verſion correſponds with the idea of Brodæus, yet the context, not being unravelled by him, has occaſioned the whole ſentence to have been thus perverted.

N° XXXI.

Verſe 707. Καλλίφλογα πέλανα.

748. No fav'ring flame to him aſcend.

HERE Brodæus [1] obſerves, that the Votary was ſenſible of the acceptation of his prayer by the manner in which the flame darted its ejaculation: The Chorus therefore here deprecates any favourable omen to Ion from his ſacrifices. The Græcians probably derived this religious notion from the Oriental Nations, where it appears to have been of the moſt remote and venerable antiquity; ſince Cain by this ſymptom diſcovered, "that the LORD had reſpect unto Abel "and to his offering; but unto Cain and his offering he had "no reſpect [2]:" And when Aaron [3] and Moſes offered their

[1] Annot. in Ion. p. 109. [2] Geneſis, c. 4. v. 4 & 5. [3] Levit. c. 9. v. 24.

burnt

burnt offering, "there came a fire from before the LORD, "and conſumed it, which when all the People ſaw they "ſhouted." Thus at the ſacrifice of Gideon [4] "there roſe "up fire out of the rock, and conſumed the fleſh, and the "unleavened cakes." The πέλανος of the Greeks, here mentioned, was alſo a cake, which, thrown into the fire, was conſecrated, as appears from this paſſage in Euripides, and another in the Plutus [5] of Ariſtophanes. Dr. Muſgrave here refers us to the Phœniſſæ [6] of our Author; who there mentions the ἐμπυρεύς ἀκμαὶς, or the point of the flame, as aſcertaining the fortune of the ſacrifice: There is a chapter in the Archæologia [7] of Archbiſhop Potter on the divination by ſacrifices; where he treats of the πυρομαντία, or divination by fire, and the good and evil ſigns attending it. If the flame was bright, this was an auſpicious omen, as it was then καλλίφλογα; but it was eſteemed the contrary, if it correſponded with the deſcription of the ſacrifice in the Antigone of Sophocles,

When, from the victim, lo! the ſullen flame
Aſpir'd not; ſmother'd in the aſhes ſtill
Lay'd the moiſt fleſh, and roll'd in ſmoke, repelled
The riſing fire.

(Franklin, vol. 2. p. 57.)

[4] Judg. c. 6. v. 24. See alſo 1 Chron. c. 21. v. 26. [5] V. 661.
[6] V. 1289. [7] B. 2. c. 14. p. 318.

Nº XXXII.

Verſe 872. Λίμνης Τριτωνίδος.

917. This hallow'd Lake by Triton form'd.

THE river and lake of Triton in Africa was conſecrated, as the birth-place of the Goddeſs Minerva: Hence ſhe derived her title of Τριτογενὴς, as ſhe is called in the hymn to Pallas, attributed to Homer [1]: And Diodorus [2] Siculus expreſsly tells us, that from this circumſtance ſhe was named Tritonis: Thus Lucan,

Et ſe dilectâ Tritonida dixit ab undâ.

(L. 9. v. 354.)

The Heroines of Libya, according to Apollonius [3] Rhodius, bathed the Goddeſs in the ſtream of Triton, when ſhe iſſued from the head of her Father: And Æſchylus [4] calls it her native river. According to Herodotus [5], the Inhabitants near the lake Tritonis celebrated a feſtival in honour of Minerva, as their native Goddeſs, and chiefly ſacrificed to her. The Reader may conſult Meurſius in his Regnum Atticum on this ſubject. C. 4.

[1] Odyſſ. ed. Clarke. vol. 2. p. 758.
[2] L. 3. ſect. 69. ed. Weſſel. vol. I. p. 238.
[3] Argon. l. 4. v. 1310.
[4] Eum. v. 293.
[5] L. 4. c. 180. & 187.

No XXXIII.

Verſe 887. Χρύσῳ χαίταν Μαρμαίρων.
With gold
928. Thy locks all glitt'ring.

THE beautiful locks of Apollo, for which he was ſo celebrated both by the Græcian and Roman Poets, are here by a poetical metaphor ſaid to glitter with gold: Thus Pindar [1], and our Poet in his Supplices [2], expreſsly apply the epithet of χρυσοκόμας, or the golden-haired, to this God: and Valerius [3] Flaccus calls him Sol auricomus. According to Macrobius [4], he derived this appellation of chryſocomes from the ſplendour of the rays, which were denominated the golden locks of the Sun: And Phurnutus [5] obſerves, "that this epithet has a ſingular propriety in alluſion to his ſolar rays, ſince he is χρυσωπὸς of a golden countenance." That Apollo was thus repreſented by the Artiſts, appears from Montfaucon [6], who ſays of the Tyrant Dionyſius, "that he robbed a ſtatue of this God of his golden hair:" There is no reaſon therefore to ſuppoſe with Brodæus [7], that the alluſion of Euripides is here to the golden claſps or fibulæ, which bound the hair of Apollo, according to the expreſſion in Virgil,

Comptos de more capillos.

(Æn. l. 10. v. 832.)

[1] Olym. Od. 7. v. 58. [2] V. 975. [3] Argon. l. 4. v. 92.
[4] L. 1. c. 17. p. 281. [5] De Nat. Deor. c. 32. ed. Gale, p. 224.
[6] Antiq. Expl. tom. 2. p. 55. [7] Annot. in Ion. p. 111.

He

He might have been much more fortunate in his quotation from the ſame Roman Poet, ſince Virgil applies even to the hair of Apollo himſelf the ornament of gold,

Mollique fluentem
Fronde premit crinem fingens atque implicat auro.
(Æn. 4. v. 148.)

And he ſays of Dido,

Crines nodantur in aurum.
(Æn. 4. v. 138.)

But it is more natural to refer this expreſſion of Creuſa to the real brilliancy of the locks of her divine Lover, than to the artificial ſplendour of his golden head-dreſs. Dr. Muſgrave correſponds with me in opinion; and directs us in his Note [8] to the epithet of χρυσοκόμας, uſed by our Poet in his Troades [9], and by Ariſtophanes in his Birds [10], where in both places it is applied to Apollo.

N° XXXIV.

Verſe 889. Φάρεσιν ἔδρεπον.
As the vermeil flowers
929. I gather'd in my veſt.

THIS rural employment of Creuſa with the conſequences attending it recalls to our mind,

That fair field
Of Enna, where Proſerpine, gathering flowers,

[8] On (V. 905.) in his edition. [9] V. 255. [10] V. 216.

Herſelf a fairer flower, by gloomy Dis
Was gather'd.
(Milton. Par. Loſt. B. 4. v. 271.)

Which Ovid and Claudian have both ſo beautifully deſcribed[1].

Quo dum Proſerpina luco
Ludit, et aut violas, aut candida lilia carpit;
Dumque puellari ſtudio calathoſque ſinumque
Implet, & æquales certat ſuperare legendo;
Pæne ſimul viſa eſt, dilectaque, raptaque Diti;
Uſque adeò properatur amor; Dea territa mæſto
Et matrem, & comites, ſed matrem ſæpius, ore
Clamat.
(Met. 5. v. 599.)

Æſtuat ante alias avido fervore legendi
Frugiferæ ſpes una Deæ; nunc vimine texto
Ridentes calathos ſpoliis agreſtibus implet.
(De Rap. Proſer. l. 2. car. 34. v. 139.)

We alſo learn from the Scholiaſt of Apollonius Rhodius, reciting the teſtimony of Chærilus, that Orithyia, the youngeſt Siſter of Creuſa, met with the ſame accident, as ſhe was gathering flowers near the fountain of Cephiſus. (Argon. l. 1. v. 207.)

[1] See alſo Cicero in Verrem. l. 4. c. 48.

N° XXXV.

Verse 920. Δάφνας
Ἔρνεα φοίνικα πὰρ ἁβροκόμαν.
And the laurel boughs
951. With the soft foliage of the palm o'erhung.

THE Laurel tree and the Palm are both again mentioned in our Author's Hecuba [1] and Iphigenia [2] in Tauris, as affording their joint assistance to Latona [3] in her act of parturition; For the Goddess reclined against them, and relieved herself from the pangs of travail. The learned Mr. Bryant [4] observes, "that the Jews used to carry boughs of the palm at some of their festivals, and particularly at the celebration of their nuptials; and it was thought to have an influence at the birth; Euripides alludes to this in his Ion, where he makes Latona recline herself against a Palm tree, when she is going to produce Apollo and Diana." To this observation we may add the authority of Ælian [5], "that Latona at Delos, having grasped the Olive and the Palm, was instantly delivered, though before she was unable to accomplish it." The

[1] V. 458 & 459. [2] V. 1099 & 1100.

[3] The Italian Translator Carmeli has absurdly mistaken the sense of this passage by supposing that Apollo, and not Latona, embraced the trees with his hands in the act of her parturition,

Dove Latona in luce
Ti pose con insigne
E venerando parto,
Colle tue man divine
Strignendo tu l'alloro. (tom. 9. p. 131.)

[4] Anal. of Ant. Mythol. On Phœnix. vol. I. p. 321.

[5] Var. Hist. l. 5. c. 4.

Scholiaſt [6] on Apollonius Rhodius confirms this cuſtom of pregnant women diſcharging themſelves of their burden by ſeizing ſome object preſenting itſelf, as Latona did the Palm. Be this as it may, this Delian Palm is often mentioned by the Poets [7], as conſecrated to great longevity, and even to immortality, from this circumſtance. Homer makes Ulyſſes aſſert in the Odyſſey [8], that he ſaw it at Delos; and we have the teſtimony of Cicero [9], that in his time this identical plant was reported to exiſt; Quod Homericus Ulyſſes Deli ſe proceram & teneram palmam vidiſſe dixit, hodie monſtrant eandem: The ſame was ſtill viſible in the days of Pliny [10]; Nec non palma Deli ab ejuſdem Dei ætate conſpicitur. The Reader, who is aſtoniſhed at this miraculous longevity, will apply the words of Cicero on the Oak of Marius with equal propriety to the Delian Palm; "Manet vero, Attice noſter, et ſemper manebit, ſata eſt enim ingenio; nullius autem agricolæ cultu ſtirps tam diuturna, quam poetæ verſu ſeminari poteſt:" This, my dear Atticus, ſtill exiſts, and for ever will exiſt, ſince it is ſown by Genius: For no plant can be cultivated by Agriculture for a period of equal duration, as when it is ſown by the verſe of poetry: This, according to the ſaying of Scævola, will grow old through innumerable ages,

Caneſcet ſæclis innumerabilibus.

(De Leg. l. 1. c. 1.)

[6] On l. 1. v. 1131. This paſſage is cited by Brodæus, in Ion. Annot. p. iii.
[7] Callim. Hym. in Apol. v. 4. & Hym. in Del. v. 210. See the Note of Spanheim on this laſt paſſage. [8] L. 6. v. 163. [9] De Leg. l. 1. c. 1.
[10] Hiſt. Nat. l. 16. c. 44. ſ. 89.

N° XXXVI.

Verſe 996. Ἣν Ἀιγίδ' ὀνομάζουσι Παλλάδος στολήν.
1029. The Ægis: ſo they call the veſt of Pallas.

THE Ægis of Minerva, here deſcribed as her breaſt-plate, is repreſented to have been formed of the ſkin of the Gorgon: As this Monſter had its boſom armed with vipers [1], ſo the ægis was adorned with the ſame poetical appendage: Thus our Poet expreſsly tells us in the ſequel of the play, that the Gorgon, embroidered by Creuſa, was claſped with ſerpents in the manner of the ægis [2]. I think we may venture to pronounce with certainty, that from this deſcription of Euripides Virgil painted on his Vulcanian ſhield for Æneas the following ſublime emblem;

Ægidaque horrificam, turbatæ Palladis arma,
Certatim ſquamis ſerpentum auroque polibant,
Connexoſque angues, ipſamque in pectore Divæ
Gorgona.
(Æn. l. 8. v. 438.)

Some in a fringe the burniſh'd ſerpents roll'd
Round the dread ægis, bright with ſcales of gold;
The horrid ægis, great Minerva's ſhield,
When in her wrath ſhe takes the fatal field;
All charged with curling ſnakes the boſs they rais'd,
And the grim Gorgon's head tremendous blaz'd.
(Pitt. Æn. 8. v. 590.)

[1] V. 993. [2] V. 1423.

Now there are here two features, which aſcertain in my opinion the marked imitation of the Roman Poet from the Græcian Tragedian: The Ægis is not only fringed with ſerpents, but the Gorgon is alſo fixed on the breaſt of the Goddeſs: Both theſe ſtriking circumſtances are omitted by Homer in his deſcription of the ægis of Minerva in the ſecond [3] and fifth [4] Iliad: In the former of theſe paſſages, he only mentions an hundred claſps without ſpecifying their particular appendage; and in the latter, he throws round her ſhoulders the well-claſped ægis, as her ſhield: Our Engliſh Tranſlator in both theſe inſtances has ſupplied the abſence of ſerpents in the original:

Round the vaſt orb an hundred ſerpents roll'd,
Form'd the bright fringe, and ſeem'd to burn in gold.
(Pope, Il. B. 2. v. 529.)

Round the margin roll'd,
A fringe of ſerpents hiſſing guards the gold.
(B. 5. v. 913.)

This addition he acknowledges in his note on the laſt paſſage, and obſerves from Spondanus, that "Homer does not particularly deſcribe this fringe of the ægis, as conſiſting of ſerpents; but that it did ſo may be learned from Herodotus in his fourth book: The Greeks, ſays he, borrowed the garment and ægis of the ſtatues of Minerva from the Libyans, only with this difference, that among the Libyans the garment was of leather, and the claſps of the ægis were not ſerpents, but made of thongs of leather: In all other

[3] V. 447. [4] V. 738.

reſpects

reſpects they are faſhioned in the ſame manner: The name moreover proves, that the ſtole of Minerva's ſtatues comes from Libya: For the Libyan women wear over the reſt of their apparel a plain goat's ſkin, fringed and dyed with red: and the Græcians from theſe goatſkins have denominated their ægis[5]:" I have not only varied in this tranſlation of Herodotus from that inſerted in Mr. Pope's Homer to render it more exact; but I have alſo enlarged the quotation in order to ſhew his derivation of the word. Diodorus Siculus varies in his account[6], and repreſents the ægis, as the name of the monſter, which Minerva ſlew: This he deſcribes "as a beaſt extremely terrible, and difficult to be conquered; for it was the offspring of the earth, and naturally vomited inceſſant fire from its mouth:" After tracing the progreſs of its horrible ravages from Mount Taurus to Libya, he adds, "that partly by the prudence and partly by the valour of this Goddeſs ſhe vanquiſhed it; and then for the covering and ſecurity of her body againſt future dangers, as well as for a monument of her deſerved reputation, ſhe wore the ſkin of it, faſtened round her breaſt[7]:" This aſſertion exactly correſponds with that of Euripides in the preceding line. But other Roman Poets, as well as Virgil, have alſo given the

[5] Ἐκ δὲ τῶν αἰγέων τυτέων αἰγίδες οἱ Ἕλληνες μιλωνόμασαν. (l. 4. c. 189. p. 285. ed. Gale.)

[6] There is alſo a third reaſon for this ægis, aſſigned by Tzetzes on Lycophron: This Commentator declares, that when Minerva contended with Pallas, Daughter of Triton, Jupiter during the conteſt diſplayed his ægis: This circumſtance enabled Minerva to kill her Antagoniſt, as ſhe caſt her eyes upon it: The Goddeſs, afterwards concerned for her death, prepared a little image reſembling her, and wore it on her boſom, which they called the ægis. (On V. 355.)

[7] Τὴν δορὰν αὐτὴ περιαψαμένην φορεῖν τῷ σήθει. (l. 3. ſec. 69. vol. 1. p. 239. ed. Weſſel.)

poetical

poetical appendage of ſnakes to Minerva: Thus Claudian paints her,

Gorgoneiſque premens aſſibilat hydris.
(De Rap. Proſer, l. 3. v. 225.)

And Valerius Flaccus repreſents her ægis,

Horrentem colubris. (Argon. l. 6. v. 176.)

Hence alſo Milton,

What was that ſnaky-headed Gorgon-ſhield
The wiſe Minerva wore?
(Maſk. V. 447.)

Engravings of this military Goddeſs, thus accoutered, may be ſeen in Montfaucon [a]; We learn from Euripides in this play, that ſhe was alſo invoked under the title of Γοργοφόνα, or the Gorgon-ſlayer. (V. 1478.)

N° XXXVII.

Verſe 1048. Ἐνοδία.

1089. Propitious Regent of each publick way.

THE Deity, here invoked by the Chorus under the appellation of Ἐνοδία, is Proſerpine or Hecate: The ſame epithet again occurs in the Helena [b] of our Poet, and is alſo uſed by Sophocles in his Antigone [c]: It implies the Patroneſs

[a] Vol. 1. l. 3. c. 10. pl. 78, 79, 80. & c. 11. pl. 81.
[b] V. 576. [c] V. 1215.

of

of public ways, and is ſynonymous with the Roman Trivia: Thus, according to this idea, Virgil addreſſes the infernal Hecate,

Nocturniſque Hecate triviis ululata per urbes.

Æn. 4. v. 609.

As ſhe preſided over poiſon, which the Tutor was now preparing for Ion, Barnes remarks the propriety of this addreſs of the Female Chorus.

N° XXXVIII.

Verſe Τὸν πολύϋμνον
Θεὸν, εἰ παρὰ καλλιχόροισι παγαῖς
Λαμπάδα θεωρὸν Εἰκάδων
1077. Ὄψεται ἐννύχιος ἄϋπνος ὤν.

Thou, whom the various hymn delights,
When thy bright choir of beauteous dames among,
Dancing the ſtream's ſoft brink along,
Thou ſeeſt, the guardian of thy myſtick rites,
Thy torch its midnight vigils keep,
1111. Thine eye meantime diſdaining ſleep.

The Chorus by this addreſs invokes Bacchus according to the idea of Brodæus, Barnes, and Muſgrave: But Heath applies it to Apollo: "becauſe, ſays he[1], Bacchus by no means interfered in this buſineſs:" If the Critick by this expreſſion

[1] Per τὸν πολύϋμνον Θεὸν hic deſignatur Phœbus; nam Bacchus huic negotio nequaquam ſe immiſcuerat. (Notæ in Ionem. p. 140.)

 aſſerts,

aſſerts, that Apollo, and not Bacchus, was connected with the Eleuſinian myſteries, to which the Chorus here undoubtedly alludes, he is extremely miſtaken: for the latter, and not the former God, was concerned in their celebration. This appears from the Eleuſinia [2] of Meurſius, who has collected with his learned induſtry all the hiſtorical evidence on this ſubject; and I ſhall avail myſelf of his general information to illuſtrate this Strophe of Euripides. We learn from Heſychius [3], "that not only Dionuſus, and one of the days of the myſteries was called Iacchus; but alſo the ſong, which the initiated ſung on this occaſion:" Perhaps therefore our Poet might here allude to this circumſtance by the epithet πολύϋμνον, or,

Thou, whom the various hymn delights.

The next expreſſion in the original mentions the καλλιχόροισι παγαῖς, or the fountains frequented by beautiful Choruſes: This is imagined by Heath [4] and Muſgrave [5] to refer to a certain Well, called Callichorus: where the Women of Eleuſis firſt inſtituted the dance, and celebrated the Goddeſs with hymns according to Pauſanias [6]: Our Poet in his Supplices twice [7] alludes to this Well; and Callimachus in his Hymn to Ceres [8] declares, "that ſhe ſeated herſelf on the ground by this Well of Callichorus:" Thus [9] Apollodorus remarks, "that on her firſt arrival at Eleuſis Ceres reſted herſelf on the rock of Agelaſtus near a Well called Callichorus." But the objection to this interpretation of Heath and Muſ-

[2] C. 27. [3] Vox Ἴακχον. [4] Notæ in Ion. p. 140.
[5] See his Note on V. 1094. in his edition. [6] L. 1. c. 38. p. 93.
[7] V. 392 & 619. [8] V. 16. [9] Bibliot. l. 1. p. 8. ed. Æg. Spolet. 1555.

grave

grave is, that the original expression of Euripides alludes to fountains in the plural number, and not to the Well of Callichorus in the singular: I therefore offer to the Reader the following explanation: "In Attica, says Hesychius [10], at Eleusis are two rivulets issuing from the fissure of the earth: And one of them, which runs towards the sea, is esteemed to belong to the elder Goddess; but the other towards the City is consecrated to the younger, where the Bands are purified by bathing:" Now these I conceive are here alluded to by the expression of fountains. The next circumstance, which occurs in these lines is the Λαμπάδα or Torch: As these mysteries were celebrated by night; this was an essential appendage: One of the titles of Bacchus was that of Nyctelius, or the Nocturnal God, as I shall mention in my Preliminary Essay on the Bacchæ: "What will become of Iacchus, and our Eumolpidæ [11], says Cicero [12], if we abolish the religious solemnities by night?" There is a scene in Aristophanes, where the Chorus of Initiated address Iacchus, and invoke him, as brandishing his burning torch, being the Lucifer of the nocturnal ceremony;

Ἔγειρε φλογέας λαμπά-
δας, ἐν χερσὶ γὰρ ἥκεις
Τινάσσων Ἴακχε
Νυκτέρου τελετῆς φωσφόρος ἀστήρ.

Ranæ, v. 346.

[10] Ῥειτοὶ, ἐν τῇ Ἀττικῇ, δύο εἰσὶν οἱ πρὸς τῇ Ἐλευσῖνι ῥειτοὶ, ῥώγμοι: καὶ ὁ μὲν πρὸς τῇ θαλάττῃ τῆς πρεσβυτέρας θεοῦ νομίζεται· ὁ δὲ πρὸς τὸ ἄστυ, τῆς νεωτέρας, ὅθεν τοὺς λουτροὺς ἁγνίζεσθαι τοὺς θιάσους. (vox ῥειτοὶ.)

[11] These were so denominated from Eumolpus, the Founder of the Initiation at Eleusis, as appears from the authorities cited by Meursius in his Eleusinia. (c. 2. & 13.)

[12] Quid ergo agat Iacchus, Eumolpidæque nostri, & augusta illa mysteria, siquidem sacra nocturna tollimus. (De Leg. l. 2. c. 14.)

Here the Scholiaſt obſerves, that at Eleuſis there was a ſhrine of the God Dionuſus; and we learn from Pauſanias [13], "that in the temple of Ceres at Athens there were images of the Goddeſs herſelf, her Daughter, and of Iacchus with a torch." Thus Pindar [14] calls Dionuſus the Aſſociate of Ceres: And this myſtick God in the Pagan Mythology was by ſome conſidered, as the ſon of Ceres, and by others as the Son of Proſerpine: Diodorus [15] Siculus mentions the former, as his Mother; but Hyginus [16], Arrian [17], Tzetzes [18], and the Scholiaſt [19] of Pindar, refer it to the latter. Hence we diſcover the immediate propriety of this invocation of him by the Chorus, who in the ſequel of the Strophe [20] mentions both Proſerpine and Ceres. It only remains to illuſtrate the expreſſion of Εἰκάδων: This was the 20th day of the Attick month Boedromion, as we are expreſsly informed by Plutarch [21], who adds, "that on this day they carried the God Iacchus in ſolemn proceſſion from the City of Athens to Eleuſis:" And the Scholiaſt [22] of Ariſtophanes remarks, "that one of the days of the myſteries, on which they invoked Iacchus, was called the Εἰκάς." I have now fully demonſtrated by unravelling the hiſtorical alluſions in this paſſage of Euripides, that Bacchus, and not Apollo according to the idea of Heath, muſt be the Deity addreſſed. But, independent of the connexion of the former in the Eleuſinian Myſteries,

[13] Πλησίον ναὸς ἐστὶ Δήμητρος, ἀγάλματα δὲ αὐτή τε καὶ ἡ παῖς καὶ δᾷδα ἔχων Ἴακχος. L. 1. c. 2. p. 6.
[14] Iſth. Od. 7. v. 3.
[15] L. 3. c. 62. ed. Weſſelin. vol. I. p. 231.
[16] Fab. 155.
[17] De Exped. Alex. l. 2.
[18] On Lycophron (v. 355.)
[19] On Iſth. Od 7. v. 3.
[20] V. 1086 & 187.
[21] Phocion. ed. Bryan, vol. 4. p. 202. This paſſage is cited by Brodæus, and inſerted in the Editions of Barnes and Muſgrave.
[22] On the Ranæ, (v. 326.) This paſſage is cited by Barnes from Meurſius. (Eleuſ. c. 27.

there

there is another reaſon, ariſing from the internal evidence of this Choral Ode, why the latter ſhould not be here mentioned by the Female Chorus: Becauſe they have already been imploring in the preceding part of it the Infernal Hecate to aſſiſt the intended poiſon now prepared for Ion, Miniſter of Apollo; and here by a ſolemn appeal to the tutelary Deities of the Myſteries at Athens they expreſs their abhorrence in the ſtrongeſt terms, that "this Delphick vagrant[23]" ſhould mount the throne of their ſtate; and conſequently participate of thoſe ſacred rites, from which all Foreigners were excluded according to the original inſtitution of Eumolpus[24].

N° XXXIX.

Verſe 1127. Ὀπτηρίων.

A grateful offering for his Son

1156. Thus recognized.

THE ὀπτήριον was properly a preſent, beſtowed on the firſt ſight of an object by a Friend. Thus, when Phœbe in Æſchylus preſents Phœbus with a gift at his birth, the Scholiaſt[1] there expreſsly ſays, that it was for an ὀπτήριον: In the ſame manner Vulcan is deſcribed by Callimachus, as inviting Latona to bring her infant Diana,

Ὅπως ὀπτήρια δοίη. (Hym. in Dian. v. 74.)

[23] V. 1089. [24] Ἀλλ' ὁ θεὶς τὰ μυστήρια ἐκέλευε ξένους μὴ μυεῖσθαι. (Tzetzes ad Lycophron, cited in Meurſius Eleuſ. c. 2.) See alſo c. 19. where this learned author has collected the whole evidence on the ſubject of this excluſion.

[1] On the Eumen. V. 7.

According

According to Julius Pollux, when the veil was removed from the Bride, the Bridegroom preſented her with an ὀπτήριον, as a Græcian compliment. (l. 2. c. 59. & l. 3. c. 36.)

N° XL.

Verſe 1145. Ἀμαζόνων σκυλεύματ'.

1176. Which from the Amazonian ſpoils.

THE Hiſtory of the Amazons may be ſeen in Diodorus Siculus: He mentions in his third book [1], "that the moſt ancient Nation of this name inhabited Libya, and was extinct many generations prior to the Trojan War: But that, which lived about the river Thermodon, flouriſhed juſt before: That Poſterity had confounded the actions of the former with thoſe of the latter:" He then relates from the Hiſtorian Dionyſius the inſtitutions and conqueſts of theſe Amazonians of Africa [2]; and at laſt obſerves, "that they were entirely deſtroyed by Hercules [3], when travelling into the Weſtern parts, he erected the pillar in Libya: For this Hero, whoſe object it was to be an univerſal Benefactor to Mankind, thought it an inſufferable thing for him to overlook any Nation, governed by Women." In his ſecond [4] book he treats of the Amazons near the river Thermodon, whoſe military policy and ſavage inſtitutions are repreſented, as ſimilar to the former; and conſiſted in inverting the order of nature in regard to the different occupations of Men and Women:

[1] L. 3. c. 52. p. 220. vol. 1. ed. Weſſel.
[2] See alſo Bryant's Anal. of Ant. Mythol. vol. 2. p. 66.
[3] L. 3. p. 223. [4] L. 2. p. 156.

"They

"They mutilated the limbs of the former, and cut off the right breaſt of the latter; from which circumſtance they are generally underſtood to derive their name." He adds, "That after many generations, the renown of theſe Amazons being extended over the whole globe, Hercules [5], Son of Jupiter and Alcmena, received the injunction of Euryſtheus to procure the belt of their Queen Hippolyta: This he accompliſhed, and entirely enervated the whole force of the Nation; ſo that they became an eaſy prey to the Barbarians; and their name was at laſt annihilated. Hence it appears, that, according to the expreſs teſtimony of this Hiſtorian, Hercules was the Conqueror of both the Nations of theſe Amazons, who flouriſhed in different ages and different countries: Unleſs therefore we attribute theſe events to different Heroes of the name of Hercules, one of theſe fabulous ſtories, as proved by internal evidence, muſt be erroneous. Thoſe near the river Thermodon are probably the Amazons here alluded to by the Poet; ſince theſe are moſt frequently mentioned, as by Æſchylus in his Prometheus [6], and by Dionyſius [7] in his deſcription of the globe: And our Poet, in his Hercules Furens, evidently alludes to them,

O'er the black Euxine's hoarſe-reſounding wave
He ſought the Amazonian hoſt. (v. 467.)

An engraving of Hercules, in the act of diveſting the Amazon of her girdle, may be ſeen in the Polymetis [8]: And in the deſcription of the temple of Olympian Jupiter at Elis Pauſanias [9] men-

[5] L. 2. p. 157. [6] V. 724.
[7] V. 774. See alſo the Comment of Euſtathius on p. 156 & 157. ed. Hill, 1688. [8] Pl. 8. Fig. 10. [9] L. 5. c. 10. p. 400.

tions, "that Hercules was there repreſented in a ſimilar attitude." There is alſo in the firſt Volume of the Greek Antiquities by Grævius an engraving of the engagement of Hercules with the Amazon.

N° XLI.

Verſe 1150. Μελάμπεπλος δὲ Νὺξ.

1183. Meanwhile the Night, robed in her ſable ſtole.

Thus Silius Italicus dreſſes the Night,

Nox atro circumdata corpus amictu
Nigrantes invexit equos.

(L. 15. v. 285.)

And Fulgentius,

Tum nox ſtellato mundum circumlita peplo.

(Auct. Myth. ed. Stav. l. 1. p. 617.)

Perhaps Milton [1], from this epithet in Euripides, borrowed his correſponding expreſſion of "ſable-veſted Night." But the exclamation of Shakeſpeare's Juliet has alſo a natural reſemblance,

Come, civil Night,
Thou ſober-ſuited matron, all in black.

(A. 3. ſ. 2.)

Here we muſt acknowledge, that Genius was indebted to Nature, and not to Imitation.

[1] Par. Loſt. B. 2. v. 962.

N° XLII.

No XLII.

Ἀσείρωτον ζυγοῖς

Verſe 1151. Ὄχημ' ἔπαλλεν· ἄστρα δ' ὡμάρτει θέα.

Her unrein'd Car advances; on her ſtate
1185. The ſtars attend.

I Have proved in a preceding Note [1], that the quadriga, or chariot drawn by four horſes, was the poetical prerogative of the Sun; and have there [2] mentioned, that the Goddeſs Night was only honoured with the humbler biga, or the car drawn by two horſes: To this I imagine Euripides here alludes under the expreſſion of ἀσείρωτον ζυγοῖς, or her unrein'd car: But, in order to demonſtrate it, we muſt analyze the term, and illuſtrate the Græcian cuſtom. Our Poet in his Iphigenia [3] in Aulis has been very circumſtantial as to the horſes of the quadriga; for he tells us, that thoſe in the middle were called ζύγιοι, and the extreme ones σειραφόροι: The firſt of theſe words implies, that the two in the middle were yoked; but the latter imports, that the other two carried reins: Thus Julius Pollux [4] correſponds with our Poet, and defines the expreſſions in the ſame manner, concluding that their reins are called σειραί. When Oreſtes in the Pythian Games of Sophocles approaches the goal, he is de-

[1] On V. 82. p. 35. [2] P. 37.

[3] Τὼ μὲν μέσω ζυγίω,
Τὼ δ' ἔξω σειραφόρω. (V. 223.)

[4] Ὧν οἱ μὲν ὑπὸ τῷ ζυγῷ, ζύγιοι· οἱ δὲ ἑκατέρωθεν, παρήορoι, καὶ παράσειροι, καὶ σειραφόροι, καὶ σειραῖοι, καὶ αἱ τούτων ἡνίαι, σειραί. (l. 1. c. 10. p. 141. vol. 1. p. 97. ed. Hemſter.)

ſcribed in his Electra, as ſlackening the extreme horſe, or the σειραῖον ἵππον [5]: And Æſchylus in his Agamemnon twice uſes the expreſſion of σειρασφόρος in a metaphorical ſenſe: In the firſt inſtance, to expreſs a faithful and united Aſſociate, the King beſtows this epithet on Ulyſſes: Here the learned Stanley [6] in his note remarks, "that in the quadriga to each horſe, which was yoked, was added a σειρασφόρος, or a horſe governed by reins only, funalis; and he adds, that this cuſtom was inſtituted by Cliſthenes: For according to Iſidorus the chariots of the quadriga were formerly with a double pole; and the connected yoke was thrown over all the horſes: But Cliſthenes the Sicyonian was the firſt, that yoked only the middle ones; and to each of them applied on each ſide by a ſimple attachment, what the Greeks termed σειραφόροι, and the Latins funarii." In the other paſſage of this play, where the word occurs, it is uſed with the negative particle [7]

to

[5] V. 724.

[6] Ζευχθεὶς ἕτοιμος ἦν ἐμοὶ σειρασφόρος. (V. 851.)

Yoked in his martial harneſs from my ſide
Swerv'd not. (Potter. Agam. vol. 2. p. 68.)

The Engliſh Tranſlator is here inaccurate; for the σειρασφόρος was never yoked, but only reined: Yet it is remarkable, that Stanley, notwithſtanding his excellent explication, immediately ſubſequent, has himſelf fallen inadvertently into this error: for he ſays that Agamemnon by a metaphor extremely elegant calls Ulyſſes his σειρασφόρον, as bearing with him for his part the yoke. "Agamemnon Ulyſſem σειρασφόρον ſibi eſſe dicit metaphorâ elegantiſſimâ, quaſi pro ſuâ parte jugum ſecum ferentem: Etenim in quadrigâ utrique equo jugali ζυγίῳ adjungebatur funalis σειρασφόρος; idque ex inſtituto Cliſthenis. Iſidorus, Quadrigarum vero currus duplici temone olim erant, perpetuoque & quod omnibus equis injiceretur jugo. Primus Cliſthenes Sicyonius tantum medios jugavit, eiſque ſingulos ex utrâque parte umplici vinculo applicuit, quos Græci σειραφόρους Latini, funarios appellant."

[7] Τὸν δὲ μὴ πείθαρχον
Ζεύξω ταρείαις, ἀντὶ μὴ σειρασφόρον,
Κριθωνίᾳ πῶλον. (V. 1650.)

Ut

to imply a ſubject, diſobedient to the royal edict, like a horſe reluctant to the rein: But on the contrary in our Poet the affectionate and faithful Pylades is called the παράσειρος [8], or the attached Friend of his Oreſtes. Hence from the above inveſtigation we collect, that the expreſſion of ἀσείρωτον ζυγοῖς in this paſſage of the Ion, when analyzed, will imply, that this car of Night had no connexion with the σειραὶ, or rein attached to the yoke; it was conſequently a biga, and not a quadriga, a chariot drawn by two, and not by four horſes. The Latin verſion therefore of Brodæus, Canter, Barnes, and Muſgrave [9], which is "nullis aſtrictum jugis," conveys an improper idea; for the car was yoked, as I apprehend, with the ζυγίοι: It ought to be "nullo funali equo jugo aſtrictum," unharneſſed with any σειραῖοι, or extreme horſes to the yoke. Having eſtabliſhed this interpretation of

Ut non funalem ſe præbentem
Laſcivientem pullum. (Stanley.)

Whom e'er I find unwilling to ſubmit,
Him, like an high-fed and unruly horſe,
Reluctant to the harneſs, rigor ſoon
Shall tame. (Potter, Agam. vol. 2. p. 127.)

[8] Ποσὶ κηδοσύνῃ παράσειρος. (Oreſt. v. 1017)
The Scholiaſt here gives a falſe definition of this word, for he ſays, that it properly ſignifies the horſe, which follows behind the car.
Παράσειρος. κυρίως ὁ ὀπίσω τῷ ἅρματος ἑπόμενος ἵππος.
But this is directly contrary to its derivation, and the aſſertion of Julius Pollux; nor is the remark of Barnes more accurate, when he ſays, Propriè equus, qui ad alius latus jugatus trahit; for I have already proved that the παράσειρος was not jugatus, or yoked.

[9] This Editor however in his Note on (v. 1169) in his edition has rendered ἀσείρωτον, "nullo funè connexum;" but the idea intended to be conveyed by it, is very different from mine, ſince he adds, "As in Painting you ſee the horſes of Aurora, unconnected with any traces to her car, but held only by bridles." His explication therefore has nothing to do with the biga, any more than with the quadriga; but only ſuppoſes this poetical car, governed by the bridles, and not by the traces: But my idea is, that it was unreined with extreme horſes only, being a biga.

the word ἀσείρωτον, I ſhall now proceed to ſhew by other claſſical authority, that the poetical car of night was a biga. There is a fragment of our Poet from his play of the Andromeda, preſerved in Ariſtophanes [10], and the Scholiaſt [11] of Theocritus; where Night is perſonified and repreſented, as riding in her car through the ſacred Æther; but the expreſſion here does not aſcertain the number of horſes: It appears however from Varro [12], that Ennius tranſlated this Andromeda of Euripides, and ſhe thus addreſſes Night, as riding in her biga, or car drawn by two horſes,

Quæ cava cœli ſignitenentibus
Conficis bigeis.

The other Roman Poets, after this Tragedian, as Virgil [13], Claudian [14], Valerius Flaccus [15], and Silius Italicus [16], conſtantly aſſign to this Goddeſs the ſame humble equipage of the biga: The only exception indeed to the contrary, which I believe is unparallelled, where ſhe is honoured with the quadriga, is in Tibullus,

Jam

10 Ὦ Νὺξ ἱερὰ
Ὡς μακρὸν ἵππευμα διώκεις
Ἀτροιδέα νωτὰ διφρευ-
Σ' αἰθέρος ἱερᾶς
Τᾷ σιμοτάτᾳ δ' Ὀλύμπᾳ. (Theſmop. v. 1078.)

11 On Idyl. 2. v. 166.

12 De Lin. Lat. 4. See Columna in Enn. Fragm. p. 408. and his comment on this paſſage, where he proves, that the word Andromacha in Varro is a miſtake for Andromeda.

13 Et Nox atra polum bigis invecta tenebat. (Æn. 5. v. 721.)

14 Nox humida ſomno
Languida cæruleis invexerat otia bigis. (Curm. 33. v. 275.)

15 Lentis hæret Nox conſcia bigis. (L. 3. v. 211.)

16 Luna immiſſis per cærula bigis. (Pun. l. 3. v. 59.

Jam Nox æthereum nigris emenſa quadrigis,
Mundum cæruleo laverat amne rotas,
(L. 3. el. 4. v. 18.)

For the Ancients were in general extremely uniform in regard to the poetical appendages of their viſionary Deities: But theſe have been greatly diverſified by the imagination of Modern Poets, who have often deviated from the venerable example of Claſſical Antiquity: To illuſtrate this aſſertion from two examples of our own country, Spenſer, ſpeaking of Night, deſcribes

Her twyfold teme, of which two black as pitch,
And two were brown.
Fairy Queen, B. 1. cant. 5. ſt. 28.

And the learned Milton, in one of his juvenile poems, has contrived from his own fertile invention, to furniſh this Goddeſs with four horſes, whom he honours with names of Græcian derivation,

Nox ſenis amplexus Erebi taciturna reliquit,
Præcipiteſque impellit equos ſtimulante flagello,
Captum oculis Typhlonta, Melanchætemque ferocem,
Atque Acherontæo prognatam patre Siopen,
Torpidam & hirſutis horrentem Phrica capillis.
In. quint. Novem. ed. Newton. vol. 3. p. 643.

It only remains to obſerve, that as the Stars are here painted by Euripides, as the Followers of Night, ſo Theocritus has annexed them, as Attendants on her Car,

Ἀστερες εὐκήλοιο κάτ' ἄντυγα νυκτὸς ὀπαδοί.
Idyl. 2. v. 166.

And alſo Tibullus,

Ludite, jam Nox jungit equos, currumque ſequuntur
Matris laſcivo ſidera fulva choro.

(L. 2. El. 1. v. 88.)

N° XLIII.

Verſe 1153. Ξιφήρης Ὠρίων.

1186. And with his glitt'ring ſword Orion arm'd.

AS the epithet of ξιφήρης, or the ſword bearer, is here beſtowed on Orion, ſo we find in Ovid [1] enſifer and enſiger, applied to the ſame Conſtellation: Thus Hyginus [2] in his Poeticon Aſtronomicum deſcribes him incinctum enſe, or furniſhed with a ſword; and obſerves, "that on the part of the heaven where that is repreſented, there are three obſcure ſtars:" The Reader may there ſee his figure, correſponding to this idea: The time of the riſing and ſetting of this ſword of Orion is mentioned by Pliny [3]. It may perhaps be worthy of obſervation, how extremely different among the Greeks and Romans is the metre of the word Orion: Here the penultima muſt be ſhort, as it conſtitutes the fourth foot of the Iambick: But in Homer [4] and Heſiod [5] it is long; ſince we there find at the end of a verſe σθένος Ὠρίωνος: The Romans often adopted this laſt metre, as Virgil,

Armatumque auro circumſpicit Oriona.

(Æn. l. 3. v. 517.)

[1] Faſt. l. 4. v. 388. & De Art. Aman. L. 2. v. 56.
[2] Mythol. Latin. ed. Stav. p. 535. & pl. 33.
[3] Nat. Hiſt. l. 18. c. 67.
[4] Il. 18. v. 486.
[5] Op. & Di. v. 598 & 615.

And

And Lucan,

Enſiferi nimium fulget latus Orionis.

(L. 1. v. 665.)

Alſo Claudian,

Gladioque tremendum
Gurgite ſidereo ſubterluit Oriona.

(Carm. 28. v. 177.)

But Ovid makes the penultima of the Genitive caſe ſhort,

Nitidumque Orionis enſem.

(Met. l. 13. v. 294.)

The three laſt inſtances equally ſerve to illuſtrate the aſtronomical appearance of the ſword, as here deſcribed: The Roman Poets alſo make the antepenultima of the nominative ſhort, though derived from the Omega of the Greeks, as Virgil uſes,

Nimboſus Orion.

(Æn. 1. v. 539.)

Thus in one word there are five [6] oppoſite variations of metre; ſince the antepenultima and penultima in the different Caſes are both occaſionally long or ſhort, which perhaps is an inſtance unparallelled.

[6] In the firſt ſyllable Ὼρίων and Ὠrion; in the ſecond Ὼρίων and Ὼρίωνος; and in the third Oriōna and Oriŏnis.

N° XLIV.

Verſe 1160. Εὐηρέτμους νᾶυς ἀντίας Ἕλληνίσιν.
1195. Againſt the fleet of Græce the hoſtile fleet.

ACCORDING to the idea of Barnes, which is alſo adopted by Heath [1] and Muſgrave [2], Euripides here alludes to the naval engagement of the Greeks with the Barbarians at Salamis. The Engliſh Tranſlator communicated to me his difficulty upon this conſtruction, as involving an enormous anachroniſm; which could ſcarcely be imagined to flow from Euripides, or to be tolerated by an Athenian Audience: "Shakeſpear, ſays he, might as well have introduced an Offi er of Henry the Fifth, ſpeaking of the defeat of the Spaniſh Armada before the battle of Agincourt." I aſſented to this ingenious obſervation: for though in a preceding [3] line, as in thoſe immediately ſubſequent, and both alluding to the labours of Hercules, the exact chronology [4] is not perfectly obſerved; yet this deviation in a point of remote antiquity is far different from the groſs and recent anachroniſm contained in this line, according to the above interpretation: If the Ancient Tragedians are to be indulged with this monſtrous licentiouſneſs, there is an end of all hiſtorical propriety in their dramas: Some of the Spectators of this Play at Athens were probably at the victory of Salamis, which event is ſaid to have happened on the very day when our Poet was born: And is it to be imagined, that Euripides

[1] Not. in Ion. p. 140. [2] Note on (V. 1178.) of his Edition.
[3] V. 1144. [4] See my Note on (v. 192.) p. 87.

would flatter the vanity of his Countrymen ſo egregiouſly at the expenſe of their common underſtandings, as he muſt inevitably have done, if this line in the Ion alluded to the naval Glory of the Græcians on that day? I have already [5] proved, that the æra of the drama may be fairly calculated at 1373 years before CHRIST: Now the Battle of Salamis was only 481 years before that event, according to the record of the Arundelian Marbles [6]: There is therefore the vaſt difference of 892 years, which is a term above five [7] times greater than the anachroniſm, flowing from the battle of Agincourt and the Spaniſh Armada, when inverting each other in the order of Chronology: I cannot imagine that Euripides could be guilty of this violation of the unity of time by a ſingle verſe, which would occaſion a motley piece of tapeſtry of the moſt barbarous contexture: We muſt therefore endeavour to diſcover for the reputation of our Græcian Poet another alluſion in this paſſage, more conſiſtent with hiſtorical propriety. Mr. Potter ſuggeſted to me, "that ſome event, in which Hercules was concerned, and perhaps Æetes's purſuit of the Argo, when Jaſon carried away the Golden Fleece, is here intended:" I am inclined to adopt this ingenious conjecture; and proceed to confirm it on principles of Grammar and of Hiſtory: By the former, becauſe the line then naturally con-

[5] See my Note on V. 192. p. 87.

[6] "Since Xerxes having paſſed the Helleſpont over a bridge of boats fought the battle of Thermopylæ at the ſame time that his fleet was defeated by the Greeks near Salamis, Callias at that time Archon of Athens, 217 years." If we add to this ancient record 264 years, as the date of its inſcription preceding the Chriſtian æra, the amount as ſtated will be 481 years. (See Dufreſnoy's Chronological Tables, Vol. 1. p. 89 & 177.)

[7] Since from the year 1415, in the reign of Henry the Fifth to 1588 in the reign of Queen Elizabeth, there is a difference only of 173, which multiplied by 5 gives 865 years.

nects,

nects, as united with the conjunction copulative, with the two immediately subsequent lines, which manifestly allude to the labours of Hercules: By the last, because Diodorus[8] Siculus asserts, "that Hercules sailed in concert with Jason to Colchis;" and in his description of the Argonautick Expedition he informs us, "that the assembling Chiefs chose Hercules for their Leader in consequence of his valour:" But according to Hyginus[9], he refused the command, though offered, in favour of Jason: Thus Pindar[10] and Apollonius Rhodius[11] represent him as the companion of Jason in this enterprize. When the object of their voyage, the Golden Fleece, was obtained, Diodorus[12] Siculus in another passage relates, "that many of the Ancient, as well as Modern Historians, among whom was Timæus, recorded, that the Argonauts having heard, that the mouth of the Pontus was blocked up by the ships of Æetes, performed a wonderful operation in their return by another passage." Here then we discover an hostile opposition of ships, which were the property of Barbarians, against those of the Græcians: If it should be objected to this interpretation, that the expedition of these Heroes to Colchis is generally represented to have consisted only of a single ship, the Argo; and that the expression of Ἑλληνίσιν is here in the plural number, it must

[8] L. 4. p. 261 & 285. vol. 1. ed. Wessel. [9] Fab. 14. p. 54. ed. Myth. Lat. [10] Pyth. Od. 4. v. 305. [11] L. 1. v. 123.

[12] Οὐκ ὀλίγοι γὰρ τῶν τε ἀρχαίων συγγραφέων καὶ τῶν μεταγενεστέρων (ὧν ἐστι καὶ Τίμαιος) φασὶ τοὺς Ἀργοναύτας μετὰ τὴν τοῦ δέρατος ἁρπαγὴν, πυθομένους ὑπὸ τοῦ Αἰήτου προκαταλῆφθαι ναυσὶ τὸ στόμα τοῦ Πόντου, πράξιν ἐπιτελέσασθαι παράδοξον καὶ μνήμης ἀξιὰν. (L. 4. c. 56. p. 300. ed. Wessel.)

be

be allowed, that the moſt general idea of it ſuppoſes it only one: But Euſtathius[13] in his comment on Dionyſius Periegetes cites the teſtimony of Charax, an Hiſtorian, for the aſſertion, "that the Argonauts ſailed into the Euxine, not with one ſhip, according to the report of many concerning the Argo, but with many ſhips:" And Lilius Gyraldus[14] in his treatiſe de re Nauticâ mentions the following paſſage of Pliny; "Longâ nave Jaſonem primum navigâſſe Philoſtephanus Autor eſt: Charax vero non ſolum nave, ſed claſſe Jaſonem navigâſſe ſcriptum reliquit:" It is remarkable, that the latter part of this ſentence, which contains the expreſs teſtimony of Charax to the ſame purpoſe, as before mentioned from Euſtathius, is not found in Pliny[15], where the reſt of it now occurs. If the above interpretation be not ſatisfactory to the Reader, we muſt then admit, that Euripides in his pictureſque deſcription of the ſeveral objects on the Delphick tapeſtry conveys in this line a poetical image without an expreſs alluſion to any hiſtorical event.

[13] Ἱστορεῖ δὲ Χάραξ τὸν Ἀργοναύτας, ὲ μιᾷ νηὶ (κατὰ τὸν πολὺν περὶ τῆς Ἀργοῦς λόγον) ἀλλὰ πολλοῖς πλοίοις εἰσπλεῦσαι τὸν Εὔξεινον. (On v. 687. p. 130. ed. Hill.)

[14] Nat. Hiſt. l. 7. c. 56. ed. Harduin, vol. 1. p. 417.

[15] C. 1. tom. 1. p. 602. ed. 1696.

N° XLV.

N° XLV.

Verſe Καὶ μιξόθηρας φῶτας, ἱππείας τ' ἄγρας,
1162. Ἐλάφων, λεόντων τ' ἀγρίων θηρώμενος.

Monſtrous forms pourtray'd,
Human and brutal mix'd: the Thracian ſteeds
Are ſeiz'd, the hinds, and the advent'rous chaſe
1199. Of ſavage lions.

THESE lines moſt probably allude to four diſtinct labours of Hercules: The Centaurs are the Monſters, compounded of the human and brutal form, whom Sophocles [1] calls διφυῆ of a double nature, and which Cicero [2] has tranſlated bicorporem manum: Thus our Poet in his Hercules Furens has painted them in the ſame manner,

The four hoof'd monſters of the Centaur race.
(Potter, v. 202.)

And again, in the ſame play [3], where Hercules enumerates his own labours, he confers the appellation of quadrupeds upon them: Virgil [4], Ovid [5], and Silius Italicus [6], have alſo beſtowed the epithet of bimembres upon theſe Centaurs. The remaining part of the line refers to the horſes of the Thracian King Diomede, which Hercules, having conquered their Maſter, carried away: Theſe are again mentioned in our Poet's Alceſtis [7], where the living Hero is introduced at

[1] Trach. v. 1111. [2] Tuſc. Quæſ. l. 2. c. 8. [3] V. 1272.
[4] Æn. 8. v. 293. [5] Ep. 9. v. 99. [6] L. 3. v. 42. [7] V. 483.

the

the Court of Admetus, preparing his immediate expedition for this object: As they are here embroidered in the Delphick tapeſtry, actually obtained by Hercules, it conſequently follows from internal evidence, that the Alceſtis in the order of Chronology ſhould regularly precede the Ion: But I have already [8] proved in this play, and ſhall alſo ſhew in the Alceſtis [9], that the Ion may be calculated to precede the Alceſtis by 188 years: Euripides muſt therefore be allowed to be here guilty of an anachroniſm in this point of Antiquity, if theſe lines refer to Hercules. The purſuit of the ſtag, mentioned in the next verſe, alludes to another labour of this Hero, or the brazen-footed ſtag, called by Virgil [10] and other Authors [11] Æripedem Cervam. The Lions, are the Nemean and Theumeſian [12], which are well known to have been among the celebrated labours of this immortal Conqueror. If the Engliſh Reader is deſirous to view engravings of Hercules, engaged in theſe different enterprizes, I refer him to the Polymetis [13] of Spence, who has there alſo given an elegant illuſtration of them. Theſe objects are deſcribed by Silius Italicus, as repreſented in the portal of the Temple of Hercules at Gades in Spain, in the following lines,

Juxtà Thraces equi, peſtiſque Erymanthia, & altos
Æripedis ramos ſuperantia cornua cervae;
Nec levior vinci Libycæ telluris alumnus
Matre ſuper, ſtratique genus deforme bimembres
Centauri. (L. 3. v. 42.)

[8] See my Note on V. 192. p. 87. [9] See my Note on V. 6.
[10] Æn. 6. v. 802. [11] Mart. l. 9. ep. 104. v 7. Sil. Ital. l. 3. v. 39. & Auſon Idyll. 19. [12] Hyginus Fab 30. Mythog. Lat. ed. Stav. p. 81. & Statius Theb. l. 1. v. 487. [13] Dial. 9. & Pl. 18. fig. 1. 2. 8.

On

On this paſſage in the edition of this Poet by Drakenborch other engravings, correſponding to the above deſcription, are inſerted. We may alſo diſcover a wonderful conformity between the repreſentations on this Delphick Tapeſtry, and the images of the Temple of Jupiter at Elis, as deſcribed by Pauſanias [14]: For there was the Sun repreſented, mounting into his chariot: There too was the Moon driving her horſe: There likewiſe were the labours of Hercules, and among them, his victory over the Thracian Diomede, the Stag, and the Nemean Lion: There was alſo Theſeus deſtroying the Centaurs: Theſe ſtriking features of correſpondence ſhew, that ſuch objects were the favourite repreſentations of Græcian Poetry, Painting, and Sculpture; and that the different Artiſts often copied from each other in their reſpective productions. Hence perhaps we may acquit Euripides of the imputed anachroniſm juſt mentioned, if we ſuppoſe the images here delineated, as that of the preceding verſe, to be general, and not perſonally alluding to the actions of Hercules.

N° XLVI.

Verſe 1164. Σπείρας συνειλίσσοντ'.
Cecrops roll'd
1202. His ſerpent train.

ACCORDING to the fabulous mythology, Cecrops [1] was partly inveſted with the ſerpentine, and partly with the

[14] L. 5. c 10. p. 400. & l. 5. c. 11. p. 403. ed. Kuhn.
[1] Apollod. Bibliot. l. 3. p. 127. ed. Æg. Spol. 1555.

human

human form, and for this reaſon he acquired the epithet of διφυὴς, or of a double nature. "This title, ſays Plutarch [2], was not derived to him, as ſome believe, becauſe he was converted from a good into a mercileſs Tyrant; but on the contrary, becauſe he became a mild and gentle Prince, though before inflexible and formidable:" The reaſon of this appellation, according to Athenæus [3], aroſe "from his firſt inſtitution at Athens of the union of the ſexes in matrimony, which confined two individuals to each other; but, as promiſcuous concubinage before his time was allowed, no one with certainty could aſcertain his father:" This idea is ſtill more unfolded by Tzetzes [4] on Lycophron; who, having mentioned the various reaſons aſſigned for this fable, ſays, "I allegorize it in this manner; becauſe he thus reduced, being a virtuous Monarch, the ſavageneſs of Nations to his authority; ſo that all eſteemed him unanimouſly an excellent Leader and Governor: And for that reaſon they call him διφυῆ of a double nature: Or, as I have found in John of Antioch, becauſe the women in Hellas had formerly a brutal and irrational mode of union without any connexion of marriage; their children were then μονοφυεῖς, or of one nature only, for they knew their mother and not their father: But Cecrops, reigning over Attica, aboliſhed this ſavage licentiouſneſs, and inſtituted the legal union in matrimony of the two ſexes: Since from this period Children had a knowledge of both their Parents, who were the Authors of their being, and participated of two natures, therefore Cecrops, as the Founder of this inſtitution, was denominated διφυὴς."

[2] De ſerâ Num. vindictâ, vol. 2. ed. Xylan. p. 551.
[3] L. 13. c. 1. [4] On v. 111.

The ſolution of this allegory according to Demoſthenes, as cited in this note of Tzetzes, was, "becauſe Cecrops was equal to a Serpent in valour, and to a Man in prudence: But others, adds he, refer it to his knowledge in two languages, the Ægyptian and Hellenick." Euſtathius [5] in his comment on Dionyſius imagines, that the "transformation of Cecrops from a ſerpent into a Man implied, that on his arrival in Græce he diveſted himſelf of Ægyptian barbarity, and embraced excellent refinements of policy: The reverſe of this happened to the Thebans: for they, after their civilization by Cadmus and Harmonia, relapſed into a ſtate of barbarity." The Reader may conſult Meurſius [6] on this ſubject, and Bryant in his Analyſis of Ancient Mythology [7]. A figure of the double Cecrops, as Matrimonii Suaſor, or the Adviſer of Matrimony, repreſenting a male and female head, united with a Serpent twiſting round, may be ſeen in the firſt volume of the Greek Antiquities of Gronovius.

N° XLVII.

Verſe 1167. Κῆρυξ.

The Herald
1203. Walk'd his round.

THE following lines contain an intereſting deſcription of the ceremonies at a Græcian entertainment; I ſhall illuſtrate them in their order. We learn from this paſſage, that the

[5] On V. 791. [6] De Reg. Att. l. 1. c. 8. & De Fort Athen. c. 1. p. 5.
[7] Vol. 1. p. 484.

Gueſts

Gueſts were invited to the feaſt by the proclamation of the Herald: Thus in the Odyſſey the Suitors of Penelope are ſummoned for that purpoſe by Medon the Herald.

(L. 17. V. 172.)

N° XLVIII.

Verſe 1169. Στεφάνοισι κοσμηθέντες.

1206. Crown'd with garlands.

THE cuſtom among the Greeks of wearing garlands at their feaſts is often mentioned; and the injunction of the convivial Archeſtratus, as preſerved in Athenæus [1], was,

Whene'er invited to the genial feaſt,
Let Nature's flowery wreaths your temples twine.

The ſame Author [2] has enumerated the conſtituent flowers of the garland; and has mentioned the medicinal reaſons for their uſe: Theſe are alſo diſcuſſed by Plutarch in his Sympoſiacks [3], where he obſerves, "that the effluvia of flowers has a wonderful virtue in fortifying the citadel of the brain againſt intoxication; for thoſe that are hot, opening the pores, give the fumes free paſſage to exhale; while thoſe, which are moderately cold, repel the aſcending vapours: For this reaſon, continues he, Bacchus taught his Revellers the uſe of ivy againſt the violence of debauch, the heat of the liquor being remitted by its coldneſs." Thus Hercules is

[1] Αἰεὶ δὲ στεφάνοισι κάρα παρὰ δαῖτα πυκάζε
Παυλοδαποῖς. (L. 3. c. 21. p. 101. ed. Caſaub.)

[2] L. 15. c. 5 & 10. [3] L. 3. c. 1. ed. Xylan. vol. 2. p. 645 & 647.

deſcribed in the Alceſtis[4] of our Poet, "as crowning his head at a feaſt with branches of Myrtle, and drinking from a cup encircled with ivy:" Ovid has likewiſe painted the picture of this dying Hero, reclining on his club with as much philoſophical tranquillity, as if he were repoſing at a feaſt adorned with garlands,

Haud alio vultu, quam ſi conviva jaceres
Inter plena meri redimitus pocula ſertis.

(Met. L. 9. v. 238.)

When the Libertine Polemon walked into the ſchool of Xenocrates, he was crowned with chaplets, as Diogenes[5] Laertius, Lucian[6], and Valerius[7] Maximus deſcribe him: And the firſt ſymptom too of his reformation from the Philoſopher's leſſon on temperance was to caſt his garland[8] from his brow. That the Romans adopted this cuſtom, is evident from an anecdote of a very elegant and intereſting nature, recorded in Pliny[9]. "When Anthony was preparing for the

[4] V. 759 & 756. [5] Ἐστεφανώμενος μεθύων. (L. 4. Polemon.)

[6] Τὴν κεφαλὴν τοῖς στεφάνοις διηθισμένος.
Bis Accus. vol. 2. ed. Hemſkren. p. 810.

[7] Sertis capite redimito. (L. 6. c. 9. Exter. ſ. 1.)

[8] Potus ut ille
Dicitur ex collo furtim carpſiſſe coronas,
Poſtquam eſt impranſi correptus voce magiſtri.
(Hor. Sat. 3. l. 2. v. 257.)

Τὺς στεφάνυς περιέσπασε. (Lucian. Id.)

Primùm coronam capite detractam projecit. (Val. Max. Id.)

[9] Namque in apparatu belli Actiaci gratificationem ipſius reginæ Antonio timente nec niſi præguſtatos cibos ſumente, fertur pavore ejus luſiſſe, extremis coronæ floribus veneno illitis, ipsâque capiti impoſitâ, mox procedente hilaritate invitavit Antonium, ut coronas biberent. Quis ita timeret inſidias? Ergo concerptâ in ſcyphum incipienti haurire oppoſitâ manu: En ego ſum, inquit illa, Marce Antoni, quam tu novâ prægustantium diligentiâ caves: adeò mihi, ſi poſſim ſine te vivere, occaſio aut ratio deeſt: Inde eductum cuſtodiâ bibere juſſit, illicò exſpirantem. (Nat. Hiſt. l. 21. c. 3. ſ. 9.)

battle

battle of Actium, and was ſo apprehenſive of the friendſhip even of the Queen as to decline any food, unleſs previouſly taſted, Cleopatra is reported to have dallied with his apprehenſion by poiſoning the ends of the flowers of her garland; then placing it on her head ſhe invited her Lover during the entertainment to taſte it. Who in this ſituation could fear treachery? Having ſeized therefore his hand, as he was beginning to apply the cup, "Behold, Mark Anthony, cried ſhe, I am the Woman, whom you guard againſt with this new precaution of having your food previouſly taſted: If I could live without you, opportunity and means would I ſuppoſe be wanting!" She then ordered a ſlave produced to taſte it, who inſtantly expired." The hiſtory of Woman perhaps ſcarcely furniſhes a more remarkable inſtance of the refined ſubtlety of the female mind. According to Monſieur Guys, in his Voyage de La Grece Literaire, the Modern Greeks to this day obſerve the ſame cuſtom of wearing chaplets of flowers during their entertainments: "Je trouve donc dans les repas Grecs non ſeulement les anciens excès & l'antique ſimplicité, mais encore les couronnes de fleurs qui peignent ſi bien la joie des convives."

(Tom. I. Lett. 10. p. 126.)

N° XLIX.

Verſe 1172. Πρέσβυς εἰς μέσον πέδον
Ἔστη γέλωτ' ὄθηκε.

An old Man ſtood
Officious in his miniſtry, which rais'd
Much mirth among the Gueſts,

THE cauſe of this mirth among the Gueſts ariſes from the Græcian cuſtom of being ſerved at table by Boys, who were diſtinguiſhed for beauty, and not by objects of advanced age, and of uncomely appearance: Thus, when Vulcan officiates as Ganymede, at the banquet of the Gods in the firſt Iliad, he excites the ſame ſenſation, and for the ſame reaſon, as here produced,

Vulcan with aukward grace his office plies,
And unextinguiſh'd laughter ſhakes the ſkies. POPE.

For Cicero [1] aſſerts, "that the poets prepared for the Gods nectar, ambroſia, and entertainments, and Youth, or Ganymede, adminiſtering to them the cup."

Some related, ſays Athenæus [2], that Harmonia performed his office for the Gods: But others, he adds, aſſerted, that Hebe was honoured with the employment of pouring the wine for them. According to this idea, the ſervants of Penelope's Suitors in the Odyſſey are deſcribed by Eumæus,

A blooming train in rich embroid'ry dreſt;
With earth's whole tribute the bright table bends,
And ſmiling round celeſtial youth attends.
(Pope. Odyſſ. B. 15. v. 353.)

[1] At Poetæ quidem nectar, ambroſiam, epulas comparant, & aut Juventutem, aut Ganymedem pocula miniſtrantem. De Nat. Deor. l. 1. c. 40.
[2] L. 10. c. 7. p. 425.

Bro-

Brodæus [3] on this paſſage of Euripides, obſerving the ſame cuſtom, cites Athenæus, as aſſerting in his tenth book, that among the Ancients the nobleſt Boys diſtributed the wine, ὠνοχόων παρὰ τοῖς ἀρχαίοις οἱ εὐγενέσ[τ]οι παῖδες: This citation has been tranſcribed both by Barnes and Muſgrave into their Editions: But I believe that Brodæus quoted by memory, and the others implicitly followed him without examination: For I can find no ſuch paſſage in that book of Athenæus; but he there ſays, that among the Romans the nobleſt of the youth performed this ſervice in their publick ſacrifices, παρὰ Ῥωμαίοις δὲ οἱ εὐγενέσ[τ]οι τῶν παίδων τὴν λειτουργίαν ταυτὴν ἐκ[τ]ελοῦσιν ἐν ταῖς δημοτελέσι τῶν θυσίων [4]: This I conceive to be the paſſage to which Brodæus alludes. The Engliſh Reader will find this ſubject farther illuſtrated by Archbiſhop Potter in his Archæologia. (B. 4. c. 20. p. 389.)

N° L.

Verſe 1174. Ἐκ τε γὰρ κρωσσῶν ὕδωρ
Χερσὶν ἔπεμπε νίπ[τ]ρα.

From the urns
1211. He fill'd the lavers.

THE Græcians, during their entertainments, were accuſtomed to bathe their hands: Thus Homer, in many places, alludes to this practice,

The golden ew'r a maid obſequious brings,
Repleniſh'd from the cool tranſlucent ſprings;

[3] In Ion, p. 115. [4] L. 10. c. 6. p. 425.

With copious water the bright vaſe ſupplies
A ſilver ladle of capacious ſize;
They waſh. (Pope. Odyſſ. B. 1. v. 183, &c.)

"A blooming youth preſents the Gueſts with water for their hands," ſays Philoxenus, a Dithyrambick Poet, in the poem of his Δεῖπνος, or Supper, preſerved in Athenæus [1]. According to Monſieur Guys, "Les Grecs modernes, comme les anciens, ſont dans l'uſage de ſe laver les mains avant & après les repas." (Tom. I. lett. 25. p. 432.)

N° LI.

Verſe 1175. Σμύρνης ἰδρῶτα.

Fragrant myrrh
1212. Incens'd the place.

ATHENÆUS [2] obſerves, "that chaplets, perfumes, and incenſe were a very expenſive article at the ſecond table, or courſe of the Greeks:" And in another place he aſſerts, "that moſt of the ointments were derived from the ſtacte of σμύρνα or myrrh." The modern Turks, according to Tavernier [3], "when any perſon comes to viſit them, preſent a perfuming pot of the fumigation of the lignum aloes:" And Monſ. Guys remarks, "Aujourd'hui les Grecs & les Turcs brulent de l'aloes, qui eſt le parfum le plus cher, & le plus agrèable." (Tom. I. l. 25. p. 435.)

[1] L. 15. c. 10. p. 685. [2] L. 15. c. 11. p. 688. l. 14. c. 11. p. 637. l. 3. c. 21. p. 101. & l. 9. c. 15. p. 403. Plin. Nat. Hiſt. l. 12. c. 15. Potter Archæol. b. 4. c. 20. p. 385. [3] Account of the Seraglio, p. 385.

N° LII.

N° LII.

Verse 1176. Χρυσέων τ' ἐκπωμάτων Ἦρχ' αὐτὸς.

The golden bowls
1213, He claim'd his charge.

I understand by this expression, that this impertinent old Man thus assumed the office of Συμποσιαρχὸς, or the presiding Manager over the cups, which were of gold, like those in Homer, "Wines that laugh in gold," as Pope has boldly translated it. (Odyss. B. 18. v. 146.)

N° LIII.

Verse 1177. Ἐπεὶ δ' ἐς αὐλὰς.

1213. When now the jocund pipes 'gan breathe.

THE Gods, says Homer [1], bestowed Musick, a companion to the feast: And in another place he calls it,

Musick the banquet's most refin'd delight.
Pope. Odyss. B. 21. v. 474.

Thus Demodocus [2] at the Court of Alcinous plays to the Guests during their entertainment, and Phemius [3] at the

[1] Odyss. l. 17. v. 271.
[2] Odyss. l. 8. v. 62.
[3] Il. l. 17. v. 312.

banquet

banquet of the Suitors of Penelope; where Ulyſſes, diſguiſed as a Beggar, exclaims,

I hear, what graces ev'ry feaſt, the lyre. (Il. b. 17. v. 323.)

In the ſame manner at the Court of Dido,

Citharâ crinitus Jopas
Perſonat auratâ. (Æn. 1. v. 745.)

N° LIV.

Verſe 1179. Μεγάλας δ' εἰσφέρειν.

Bring
1217. Capacious Bowls.

THE exchange of the ſmaller for the larger cup at this Græcian entertainment is illuſtrated by Cicero [1], who ſays of the Greeks,

Poſcunt majoribus poculis :

And Virgil has transferred it to the Court of Dido,

Poſtquam prima quies epulis menſæque remotæ,
Crateras magnos ſtatuunt, & vina coronant.
(Æn. l. 1. v. 728.)

Thus the Author of a Greek Epigram invites his friend to drink unmixed wine from a larger cup,

Λεσάμενοι, Προδίκη, πυκασώμεθα, ϗ τὸν ἄκρατον
Ἕλκωμεν, κύλικας μείζονας αἰράμενοι.
(Anthol. l. 7. ep. 143.)

[1] Orat. 1. c. 26. in Verrem.

Anacharſis

Anacharsis the Scythian expressed his astonishment at this Græcian usage, as Diogenes [2] Laertius relates: But Athenæus [3] informs us, "that this custom was not original among the Græcians, but lately introduced by the Barbarians: For he could discover in no ancient record or representation, relating to that country, that there was any very large cup employed, except for Heroes; and to them alone was assigned one, which was called ῥυτὸν." The Græcians however had the reputation of indulging their excess in this respect so far that it even became proverbial, as appears from Plautus [4], Cicero [5], and Horace [6]. If we may believe Monsieur Guys, the modern Greeks are still as remarkable in this respect: "Les Grecs boivent encore avec autant de plaisir que d'excès, & leurs festins ne finissent pas sans ivresse."

(Voyage de la Grece, tom. 1. c. 10. p. 122.)

[2] Θαυμάζειν φησί πῶς Ἕλληνες ἀρχόμενοι μὲν ἐν μικροῖς πίνουσι, πλησθέντες δὲ ἐν μεγάλοις. (L. 1. Anarch.) This passage is cited in the Note of Barnes.

[3] Οὐδὲ γαρ παλαιὸν, οὐδὲ γε τοῦτο γε ἐστὶ παρὰ τοῖς Ἕλλησιν, ἀλλὰ νεωστὶ εὑρέθη πεμφθὲν ἐκ τῶν βαρβάρων· ἐν δὲ τοῖς περὶ τὴν Ἑλλάδα τόποις οὔτ' ἐν γραφαῖς οὔτ' ἐπὶ τῶν πρότερον εὑρήσομεν ποτήριον εὐμέγεθες εἰργασμένον, πλὴν τῶν ἐπὶ τοῖς ἡρωικοῖς, τὸ γαρ ῥυτὸν ὀνομαζόμενον μόνοις τοῖς ἥρωσιν ἀπεδίδοσαν.

(L. 1. c. 2. p. 461.)

[4] Dies noctesque bibite, pergræcamini. (Mostell. A. 1. s. 1.)

Here, says Lambinus in his Comment, Græco more, hoc est, majoribus poculis potare. (ed. 1576. p. 523.)

Quodque in lustris comedim & congræcem, pater.

(Bacchid. A. 4. s. 4.)

The word pergræcetur occurs also again in the same play (A. 5.) and in the Truculentus (A. 1. s. 1.)

[5] Invitatio, ut Græco more biberetur. (In Verrem. l. 1. c. 26.)

[6] Assuetum græcari. (L. 2. sat. 2. v. 12.)

N° LV.

Verse 1182. Λαβὼν ἐξαίρετον.

One he took
1220. Of choicer frame.

THIS old Man presents a bowl of distinguished excellence to Ion, as a mark of superior respect. Thus, when Achilles receives the Ambassadors of the Greeks, he instantly calls to his friend Patroclus to bring a larger bowl,

Μείζονα δὴ κρητῆρα Μενοιτίου υἱὲ πάτροκλε.

(Il. 9. v. 212.)

And thus Dido honours Æneas with the massy goblet of Belus: As the Symposiarch here fills the full vase[1], so the Queen of Carthage,

Implevitque mero pateram, quam Belus & omnes
A Belo soliti.

(Æn. l. 1. v. 734.)

Now Dido crowns the bowl of state with wine,
The bowl of Belus and the regal line.

(Pitt. B. 1. v. 978.)

[1] V. 1184.

N° LVI.

Verſe 1189. Βλασφημίαν τις οἰκετῶν ἐφθέγξατο.

1228. Words of reproach one utter'd.

THE deſign of the poiſon is here fruſtrated by the ill-omened expreſſion of a Servant at this feaſt: The Greeks were remarkably ſuperſtitious in their uſe of words, not only on religious occaſions, as the ϛόμα εὔφημον [1], recommended by Ion to the Miniſters of the Delphick Temple, but alſo on all others. When Agamemnon propoſes to ſend Ambaſſadors to Achilles, the aged Neſtor deſires them, that prior to the act of libation, they would guard their tongue [2]: And Ulyſſes in the Odyſſey, ſoliciting a favourable omen from Jupiter, thus prays,

Of human race now riſing from repoſe,
Let one a bliſsful omen here diſcloſe.
(Pope. B. 20. v. 123.)

The Engliſh Commentator in his Note [3] here remarks, "that the Reader will fully underſtand the import of this "prayer from the nature of omens, and the notion of them "amongſt the Ancients: if, ſays Ulyſſes, my prayer is "heard, let there be a voice from within the palace to cer-"tify me of it; and immediately a voice is heard, O Jupiter, "may this day be the laſt to the Suitors! Such ſpeeches, as "fell accidentally from any perſon, were held ominous, and

[1] V. 98. [2] Εὐφημῆσαι. (Il. 9. v. 171.)
[3] See alſo the Note on the firſt Odyſſey. (V. 367.)

"one

" one of the ancient ways of divination: Ulyſſes underſtands " it as ſuch, and accepts the omen. It was in uſe among " the Romans, as appears from Tully on divination[4]: When " P. Æmilius was going to war with Perſeus, King of the " Macedonians, he found his little daughter in tears: O " Father, ſays ſhe, Perſeus is dead! meaning her little dog, " named Perſeus; Æmilius immediately replied, O Daughter, " I embrace the omen, applying it to Perſeus, King of the " Macedonians; who was afterwards conquered by him, and " died a Captive in Rome. The ſame practice was uſed by " the Hebrews; it was called Bath Kol; this is an inſtance " of it: Two Rabbis deſiring to ſee Samuel a Babyloniſh " Doctor, let us follow, ſaid they, the hearing of Bath Kol: " Travelling therefore near a ſchool, they heard a boy read- " ing theſe words out of Samuel[5], " And Samuel died." " They obſerved it, and found that their Friend was dead. " The Sortes Virgilianæ afterwards were much of this kind." We may add to the above entertaining anecdote the ridiculous jeſt of the young Iulus in the ſeventh[6] Æneid, which ſolved the prophecy of the Harpies in the third[7], and confirmed the arrival of the Trojans in the promiſed land of Italy: This trifling witticiſm of the Roman Poet was built on the ſober record of Hiſtory; for Dionyſius Halicarnaſſeus in his firſt book[8] of the Roman Antiquities relates, " that

[4] Atque his ſuperſtitionibus non dubitâſti etiam omina adjungere: Æmilia Paulo, Perſam periſſe; quod pater omen accepit. (L. 2. c. 40.)

[5] B. 1. c. 25. v. 1.

[6] Heus! etiam menſas conſumimus, inquit Iulus;
Nec plura alludens, ea vox audita laborum
Prima tulit finem. (V. 118.)

[7] V. 257.

[8] Ἀλλ' ἡμῖν γε ἤδη καὶ ἡ τράπεζα καὶ εδήδοται· ὡς δὲ τοῦτο ἤκουσαν, ἄπαγλις ἀνεθορύβησαν, ὡς τὰ πρῶτα τῶ μαθήματος ἤδη σφίσι τέλος ἔχοι.
Antiquit. Roman. l. 1. c. 55. ed. Reiſke, vol. 1. p. 140.

when one of the Company of Æneas happened to exclaim, "Behold, we have eaten even the table!" as ſoon as they all heard it, they cried out with joy, "that the firſt part of the oracle was now fulfilled." This conformity of Virgil with ancient tradition in this fabulous prophecy is elegantly illuſtrated by Addiſon in one of his Spectators[9]. If the foundation of the Roman Empire had ſuch an omen as this in the opinion of Antiquity for its baſis, we ſhall not wonder, that the cataſtrophe of this drama is here made to depend on an accidental ſpeech, uttered at a banquet. When Ancient Authors are tried by Modern Criticks, they have an undoubted privilege of pleading the prevailing ſentiments of their own times, and the code of the reigning Religion. But Milton appears to have imitated this ſuperſtition, when he makes Manoah ſay to Sampſon,

"Theſe words
"I as a prophecy receive."
(Samſ. Agoniſ. 473.)

N° LVII.

Verſe 1192. Σπονδὰς Θεῷ.

1234. A libation to the God.

HENCE it appears, that the Græcians, after their entertainments, were accuſtomed to make libations to their Gods. Thus Athenæus[1] obſerves, "that Homer deſcribes the Græcians, after regaling themſelves, performing this ceremony,

[9] N° 351. [1] L. 4. c. 27. p. 179. The latter part of this paſſage is cited by Brodæus, and inſerted in the edition of Barnes.

The

The youth with wine the ſacred goblets crown'd,
And large libations drench'd the ſands around."
(Pope, Il. b. 9. v. 230.)

He adds, "that Plato in his ſympoſium has preſerved this cuſtom; for after the repaſt he aſſerts, that they made libations, and celebrated the God with his cuſtomary honours: In the ſame manner, continues he, Xenophon: But with Epicurus there was no libation nor offering of the firſt fruit to the Divinities." This obſervation ſhews the deep ſenſe and ſacred regard, entertained in thoſe Countries of the enlightened Ancients, of the obligation of Religion and Gratitude.

N° LVIII.

Verſe 1197. Κῶμος πελειῶν.

1236. A troop of doves.

DIODORUS [1] SICULUS obſerves, "that doves were fed and kept in the temple of Delphi; and he mentions a prodigy ariſing from this circumſtance." Brodæus in his annotations on the Ion [2] refers us to this paſſage.

[1] L. 16. p. 103. [2] P. 115.

N° LIX.

N° LIX.

Verſe 1222. Πεῖρορῥιφῆ.

From the rock

1265. Caſt headlong.

ACCORDING to this expreſſion the judgment, decreed by the unanimous voice of the Tribunal at Delphi againſt Creuſa, is Precipitation: Ion afterwards alludes to this mode of puniſhment, where he mentions the πεῖραιον ἅλμα [1];

As down the craggy precipice ſhe bounds.

(V. 1314.)

But the Meſſenger, in the beginning of the ſcene, uſes the term of πεῖρωμένη [2], which implies Lapidation, as defined by the Scholiaſt [3] on our Author's Oreſtes, λίθοις βαλλόμενος: Thus the Chorus, by the expreſſion of λεύσιμος twice [4] repeated, underſtands the judgment, as I ſhall ſhew in my ſubſequent Note. Perhaps both theſe different modes of ancient puniſhment were conſiſtent with each other; for it might be cuſtomary to throw ſtones over the body of the Criminal after his precipitation from the rock: If not, we muſt acknowledge, that our Poet is unguarded and inaccurate in his expreſſion, ſince the variation cannot be attributed, as Barnes [5] imagines, to the meer apprehenſions of the Chorus; becauſe I have proved, that the Meſſenger himſelf is guilty of the ſame difference in the phraſe. There are hiſ-

[1] V. 1268. [2] V. 1112. [3] V. 944. [4] V. 1236 & 1240.
[5] See his Note on V. 1236.

torical teſtimonies, which confirm the ancient uſage of both theſe modes of penal execution: I ſhall illuſtrate that of Precipitation in the preſent Note, and leave that of Lapidation for the next. Amphitryon in the Hercules [6] Furens of our Poet alludes to the former, when he declares himſelf ready to be hurled from the rock: And in the Troades [7] Aſtyanax is ordered to be precipitated from the Trojan towers: Thus Plutarch [8] informs us, "that the Prieſts of Delphi, accuſing Æſop of ſacrilege, killed him by puſhing him from a rock called Hyampeia; and he adds, that the puniſhment of ſacrilegious Perſons was changed from the rock of that name to one called Nauplia." The ſame Author alſo records [9] another correſponding inſtance, which happened at Delphi; "Orgilaus having refuſed from a ſuperſtitious omen to eſpouſe the daughter of Crates, he revenged the affront by conveying to him and his brother, when ſacrificing, a little golden veſſel belonging to the ſanctuary; and then accuſing them he cauſed them unheard to be precipitated from a rock." This mode of execution ſeems to have been practiſed in the Oriental Countries; ſince we read in St. Luke, "that all they in the Synagogue, when they heard theſe things, were filled with wrath, and led JESUS unto the brow of the hill, whereon their City was built, that they might caſt him down headlong." (C. iv. v. 29.)

[6] Ἴναι πέτρας ἄπο. V. 320. [7] V. 720.
[8] De his qui ſerò a Numine puniuntur. ed. Xylan. vol. 2. p. 557.
[9] Reipub. Geren. Præcep. ed. Xylan. vol. 2. p. 825.

N° LX.

Verſe 1236. Λεύσιμοι δε καλαφθοραὶ.

1280. Caſt headlong from the rock muſt die.

THE Chorus here alludes in the original, and again in (V. 1240.) to the puniſhment of Lapidation, and not Precipitation: But the Engliſh Tranſlator has taken the liberty to depart from the preciſe letter of the Greek: The former, as well as the latter, is recorded as an ancient mode of penal execution. When Hector upbraids Paris in the Iliad with the miſeries of his country, he is underſtood by ſome Commentators, as referring to this death under the expreſſion of,

Λαΐνον ἕσσο χίτωνα. (Il. iii. v. 57.)

This literally implies, that he would have been clad in a coat of Stones [1], or ſtoned to death: The Chorus in the Agamemnon [2] of Æſchylus declares to Ægyſthus, "that the avenging People will inflict on him the curſe of Lapidation:" And Eteocles in the Seven againſt Thebes [3] menaces his ſubjects in caſe of diſobedience with a ſimilar execution: Thus in the Antigone of Sophocles [4], Creon denounces this puniſhment againſt any one, who ſhould dare to bury the body of Polynices: Thus Electra in the Oreſtes [5] of our Poet

[1] Others interpret the paſſage, as ſignifying a ſtone coffin, or a grave under a monument of ſtones. [2] V. 1625. [3] V. 205.
[4] (V. 36.) See the Note of Burton in his Πυλαλογία, p. 168.
[5] V. 50. 442. 535. 563. 613. 624. 861. 912. 944.

declares, that ſhe may be ſentenced to die by this mode of Lapidation, and both ſhe and her brother narrowly eſcape this ſentence: Alſo in the Heraclidæ Copreus informs Iolaus, that he muſt return to Argos, "that the λεύσιμος [6] δίκη, or death by lapidation, may be inflicted on him:" But this was the actual fate of the Royal Hecuba in Thrace, if we may believe Lycophron [7]: And Demoſthenes [8] in his Oration againſt Cteſiphon mentions, "that the Athenians not only deſtroyed Cyrſilus with ſtones; but that alſo their Wives executed the ſame vengeance on his Wife." This hiſtorical fact is likewiſe related by Cicero [9] with the omiſſion of the laſt circumſtance in regard to the Wife; and he obſerves, "that the cauſe of it was, becauſe he adviſed the Athenians to remain in their City, contrary to their reſolution of abandoning it, and perſuaded them to receive Xerxes within the walls." We alſo learn from Plutarch [10] in the life of Solon, "that ſome Criminals, allured by Megacles from the altar, were ſtoned to death." The Hiſtory of the Old [11] and New [12] Teſtament abundantly demonſtrates, that this was a very ancient Oriental puniſhment.

[6] V. 60. [7] Alex. V. 331. [8] Ed. Taylor, vol. 1. p. 549.
[9] De Off. l. 3. c. 11. [10] Ed. Bryan. vol. 1. p. 184.
[11] Exod. c. 17. v. 4. Sam. b. 1. c. 30. v. 6.
[12] St. Matthew, c. 23. v. 37. St. John. c. 8. v. 7. & 59. c. 10. v. 31, 32, 33. c. 24. v. 14. The Acts, c. 7. v. 59.

N° LXI.

Verſe 1256. Ἱκέτην δ' θέμις φονεύειν.

1300. To kill a ſuppliant there the Law forbids.

HENCE we may collect the privilege of the Ancient Aſylum: Creuſa afterwards, ſheltering herſelf under this law, declares to Ion,

My perſon hallow'd to the God I bear. (V. 1333.)

Thus in the Eumenides of Æſchylus Oreſtes is at firſt repreſented under the protection of Apollo at the altar of Delphi; and again in the ſame play at the ſhrine of Minerva at Athens: And thus in the Heraclidæ of our Poet, where Iolaus [1] and the Children of Hercules take refuge at the altar, when Copreus attempts to force them from it, the Chorus [2] declares, that it is a duty to reverence the Suppliants of the Gods: Pauſanias [3] informs us, that the Oracle of Dodona commanded the Athenians to ſpare the Lacedæmonians, who fled to the Areopagus: And by the expreſs Law of Athens [4] "Suppliants were ſafe:" Statius has given a beautiful deſcription of the altar of Mercy in that City. (Theb. l. 12. v. 48.)

[1] V. 61. & 124. [2] V. 101. [3] L. 1. c. 25.
[4] Pet. Leg. Att. Tit. 1. c. 9. See alſo Strabo, l. 14. p. 950. Potter, Archæol. b. 2. c. 2. p. 109.

N° LXII.

Verſe 1261. Ὦ ταυρόμορφον ὄμμα Κεφίσου.

1307. Bull-viſag'd Sire Cephiſus.

ACCORDING to Apollodorus [1], Erechtheus, Father of Creuſa, married Praxithea, whoſe Mother Diogenia was Daughter of Cephiſus; and conſequently this River God of Attica is here invoked with propriety by Ion, as Anceſtor of the Queen of Athens: He is here addreſſed, "as having the form of a Bull:" This idea is a favourite alluſion with the Greek and Roman Poets: Euripides in his Oreſtes calls the Ocean Ταυρόκρανος [2], "as having the head of a Bull," and the epithet of Τάυρεος [3] is applied by Heſiod to Neptune: Thus in the Iphigenia in Aulis the River Alpheus is repreſented under the σῆμα [4] ταυρόπων, or the figure of a Bull; and Virgil gilds the horns of Eridanus:

Gemina auratus taurino cornua vultu.

(Georg. 4. v. 371.)

He alſo addreſſes the Tiber, as

Corniger Heſperidum fluvius regnator aquarum.

(Æn. 8. v. 77.)

The tauriformis Aufidus of Horace [5] is a literal tranſlation of the compound epithet here uſed of ταυρόμορφον. When

[1] Biblior. l. 3. p. 132. ed. Æg. Spol. 1555. [2] V. 1374.
[3] Scut. Her. v. 104. [4] V. 275. [5] L. 4. od. 14. v. 25.

Ovid

Ovid paints the engagement of the River Achelous with Hercules, he obſerves,

Sic quoque devicto reſtabat tertia tauri
Forma trucis; tauro mutatus membra rebello.
(Met. l. 9. v. 81.)

According to this idea, Sophocles in his Trachiniæ [6] informs us, "that one of the three ſhapes of Achelous was that of a manifeſt Bull, ἐναργὴς ταῦρος, another that of a Dragon, and another that of a Man with the head of an Ox, εὐκέρανος." The cauſe, aſſigned by Strabo [7] for this fabulous reſemblance of Achelous and all other Rivers to the figure of a Bull, ariſes "from their ſonorous noiſes, and from thoſe windings of their ſtreams, which they call horns." Thus, according to Euſtathius, the reaſon, "why Ulyſſes in the Odyſſey [8] is enjoined to ſacrifice a Bull to Neptune, is becauſe that Animal repreſents the roaring of the ſea in ſtorms:" When Homer deſcribes the River Scamander, he aſſerts, "that he roars like a Bull,"

Μεμυκὼς ἤϋτε ταῦρος. (Il. 21. v. 237.)

Here his Commentator Euſtathius has enumerated the other cauſes of this metaphorical compariſon, as follows, "Becauſe they uſed to ſacrifice Bulls to the Sea and Rivers; becauſe Rivers divide or tear up the earth in the ſame manner as Oxen do by the Plough; or becauſe theſe Animals depaſture near Rivers." The two laſt-mentioned cauſes are cited by the reſpective Scholiaſts on the Trachiniæ [9] of Sophocles, and

[6] V. 11. & 13. [7] L. 10. p. 703. ed. Caſaubon. [8] Odyſſ. l. 11. v. 130.
[9] V. 13.

the Oreſtes [10] of our Poet. Theſe reſemblances were not only the favourite objects of poetical deſcription; but alſo were borrowed by Artiſts in their repreſentation of Rivers: The Scholiaſt on Pindar [11] informs us, "that the Bull in Agrigentum, which was ſhewn in his time for that of Phalaris, was only a ſtatue of the river Gelon:" And Ælian [12], in his Various Hiſtory, where he has a Chapter on the images of Rivers, obſerves, "that ſome Nations repreſent them under an human form; but others confer on them the ſhape of Oxen." He then enumerates four inſtances of this laſt mode of repreſentation, prevailing among different People; and adds, "that the Athenians in their exhibition of Cephiſus honour him under the image of a Man; but at the ſame time projecting horns, κέρατα δὲ ὑποφαίνοντα." "They repreſent Rivers, ſays Phurnutus [13], as bearing horns, and having the aſpect of a Bull, ſince their courſe has ſomething violent and roaring:" The learned Spanheim [14] in his Diſſertation on Coins remarks, "that we may trace veſtiges from ancient coins of this repreſentation:" He there produces one of the River Achelous [15] thus exhibited, and likewiſe an engraving of the Rhenus bicornis, or Rhine with two horns; He alſo inſerts another of the Neptune Ταύρεος, whoſe forehead preſents the two horns. The Author of the Polymetis [16] has very inaccurately aſſerted, "that the Poets do not attribute this device to any rivers, but to Auſidus and Eridanus:" Now the above paſſages demonſtrate that all Rivers almoſt

[10] V. 1378. [11] Pyth. Od. 1. v. 185.
[12] L. 2. c. 23. ed. Gron. vol. 1. p. 157. [13] De Nat. Deor. c. 22.
[14] De præſt. & uſu. Numiſm. Diſſert. 5. p. 359, 360, 361.
[15] See alſo a figure of this Achelous in the firſt vol. of the Greek Antiquities by Grævius. [16] Dial. 14. p. 231.

were

were thus addreſſed and perſonified; and Valerius Flaccus expreſsly applies this reſemblance indiſcriminately, as a general term to Rivers,

Elatis cornibus Amnes.

(Argon. l. 1. v. 106.)

According to Mr. Bryant, in his Analyſis of Ancient Mythology, "Every perſonage who had any connexion with the hiſtory of the Ark, was deſcribed with ſome reference to this hieroglyphick. As the Patriarch was eſteemed the great Deity of the ſea, and at the ſame time was repreſented under the ſemblance of a Bull, or with the head of that animal, we find this circumſtance continually alluded to by the Poets and Mythologiſts of Græce: And as all Rivers were looked upon, as the children of the Ocean, they likewiſe were repreſented in the ſame manner." (Vol. 2. p. 436 & 437.)

N° LXIII.

Verſe 1288, Πατρὸς ἰσίαν λέγω.

1336. By another right the God's.

CREUSA having ſarcaſtically ſaid to Ion, that he was no longer the Son of Apollo, but of Xuthus, he replies, "Yet I have been; I mean in regard to the riches of a father;" as if he had ſaid, Apollo was my foſter parent; for I was nurtured by the produce of his temple: Thus I interpret this paſſage, in which Barnes could diſcover no perſpicuous ſenſe, and ſuſpects that it is corrupt. Dr. Muſgrave, inclining

inclining to the ſame opinion, has propoſed an emendation, which I cannot approve, ſince it is a violent alteration of the words; and the ſenſe is directly contrary [1] to my interpretation. The amendment of Heath [2], who ſubſtitutes τὸ πάρος inſtead of πατρὸς, renders the rhythm of the line too unmuſical.

N° LXIV.

Verſe 1396. Σιγᾶν συ πολλὰ ϗ πάροιθεν οἶσθά μοι.

1450. I thought thou long hadſt known to keep thee ſilent.

THIS line, which in the Greek editions is in the mouth of the Chorus, is given by Heath to Ion; and he ſuppoſes it to allude to the concealment of the poiſon [3]: But I can diſcover no neceſſity for this alteration: It appears natural for the Chorus extremely intereſted for Creuſa, who was now ruſhing from the altar on the recognition of the pledges, to adviſe her to be ſilent, which they do by reminding her of her former ſilence in general, and perhaps alluding to the concealment of her connexion with Apollo. The Tranſlator underſtanding it, as Heath, has transferred it to the mouth of Ion.

[1] Non enim de eo nunc, ut de Patre adoptivo loquor. See his Note on V. 1307 of his Edition. [2] Not. in Ion. p. 142.

[3] Ionem autem, cum hæc dicit, venenum reſpicere putandum eſt. Not. in Ion. p. 142.

N° LXV.

N° LXV.

Verſe 1406. Ῥυσιάζομαι λόγῳ.

1461. I take thee at thy word.

I Underſtand this paſſage, that Ion, aſtoniſhed at the conduct of Creuſa, now violently embracing him and the caſket, aſſerts, "I am arreſted by your words; as the pledge of the Debtor is by the Creditor:" She denies immediately the force of this remark by averring, that Ion was now diſcovered to be her friend, and conſequently there was no attack on the perſon or property of a Stranger. We have already had a ſimilar alluſion in this play, when Xuthus, embracing Ion his ſuppoſed Son, exclaims,

> My touch
> Aſſerts no pledge; my own, and that moſt dear
> I find. (V. 529.)

I once thought that ῥυσιάζομαι was to be here interpreted in an active ſenſe, as a middle verb, to ſignify, "I arreſt thee as my pledge:" The Engliſh Tranſlator has adopted this idea: but the reply of Creuſa determines me in favour of the other acceptation.

N° LXVI.

N° LXVI.

Verſe 1419. Ἐκδίδαγμα κερκίδος.

1474. Eſſay of the loom.

HENCE it appears, that the employment of the Græcian Women of the moſt elevated rank conſiſted in works of embroidery, in which they ſeem eminently to have excelled; The inſtrument, uſed for that purpoſe, was the κερκὶς, or ſhuttle. This curious veſt of the Athenian Queen appears from the following deſcription of it to have been of a rich deſign; and the ſubjects, interwoven in it, prove the heroick manners of the female ſex in the Græcian ſtates; The figures of the Gorgon [1] and Serpents [2] are hiſtorical emblems: Thus the Chorus of Athenian Women on their firſt arrival at the Delphick Temple are ſtruck with the reſemblance of Hercules and Iolaus there painted to thoſe Heroes, whom they themſelves had embroidered [3]:

> The ſubject on the web
> Deſign'd theſe hands have wrought in ductile gold.
> (V. 194)

And in the Hecuba of our Poet the Chorus of Trojan Captives deſcribes the chariot of Minerva, and the race of the Titans, deſtroyed by the lightning of Jupiter, as the objects of their embroidery [4]: The latter are alſo thus mentioned in the Iphigenia in Tauris [5]: We may likewiſe recollect how the

[1] V. 1421. [2] V. 1427. [3] V. 197. [4] V. 471. [5] V. 223.

royal

royal Helena, the greateſt and moſt fatal beauty of all Antiquity, is diſcovered by Iris, as employed in the Iliad,

Her in her palace at her loom ſhe found,
The golden web her own ſad ſtory crown'd:
The Trojan wars ſhe weav'd, herſelf the prize,
And the dire triumph of her fatal eyes.

(Pope, b. 3. v. 172.)

According to Monſieur Guys, "Embroidery is the preſent occupation of Women in Modern Græce; and he obſerves, that we are indebted to the Greeks for this Art, which among them was very ancient, and carried to the higheſt point of perfection and excellence:" He illuſtrates this aſſertion by ſeveral claſſical inſtances in his fourth letter of his Voyage Litteraire de la Græce. (P. 39.)

N° LXVII.

Verſe 1428. Δώρημ' Ἀθάνας, ἥ τέκν' ἐνθρέφειν λέγει.

1483. The gift of Pallas, who thus nurtures children.

THIS intermediate line in the mouth of Ion is propoſed to be given with the former and ſubſequent one to Creuſa by Pierſon [1], Heath [2], and Muſgrave [3]: Becauſe it is improbable that Ion, educated at Delphi, ſhould have heard of the Dragons, the gift of Pallas to Erichthonius: I confeſs that I ſee not the neceſſity of this emendation, ſince Ion through the whole drama appears to have an intimate knowledge of

[1] Veriſim. Lib. p. 13. [2] Not. in Ion. p. 142.
[3] See his Note on (V. 1448.) in his edition.

all the hiſtorical circumſtances regarding this illuſtrious family: This is evident from his converſation with Creuſa on her firſt arrival at Delphi: And why may he not be ſuppoſed to have ſeen the figures of theſe ſerpents depicted, as he tells us in a former line[4] of the play, "that the delivery of Erichthonius by Minerva to the Daughters of Agraulos is repreſented in painting:" This deep acquaintance of Ion with the Hiſtory and Cuſtoms of the Athenians may be perhaps conſidered, as I ſhall hereafter mention in my Final Eſſay, if we conſider his years and education, as a dramatick defect; but as this critical objection to the propriety of manners does not ſolely reſt on the preſent paſſage, I am inclined to reject an alteration, unſupported by manuſcript authority, when the ſenſe does not abſolutely require it.

N° LXVIII.

Verſe 1480. Τὸν ἐλαιοφυῆ πάγον.

Amidſt the rocks

1536. With Olive crown'd.

THE various hiſtorical teſtimonies, which relate to the conſecrated olive in the citadel of Athens, produced by Minerva in her contention with Neptune for the ſupremacy over that city, are collected by Meurſius in his Cecropia[5]. This tree is known to delight in a barren ſoil, like the rock on which this citadel was built: Thus Virgil,

Difficiles primum terræ, colleſque maligni,
Tenuis ubi argilla & dumoſis calculus arvis,
Palladiâ gaudent ſylvâ vivacis olivæ.

(Georg. l. 2. v. 181.)

[4] V. 271. See my Annotations on the Greek Text. [5] C. 19.

N° LXIX.

No LXIX.

Verſe 1550. Ἀνθήλιον πρόσωπον ἐκφαίνει θεῶν;

What God above the hallow'd dome unveils]
1604. His radiant face, that ſhines another Sun?

WE may collect from the expreſſion in this and the following lines the ſublime idea, which the Græcians entertained of the awful preſence of their Pagan Divinities, and of the fatal conſequences ariſing to the ſpectator from the appearance of them: Here Ion alludes to that luminous ſplendour, dazzling with its irradiation, and to the danger of beholding this heavenly Viſitant. Thus Achilles, when Minerva appears to him in order to appeaſe his reſentment againſt Agamemnon, is aſtoniſhed at her celeſtial aſpect, and the terrible appearance of her eyes,

Δεινὼ δε οἱ ὄσσε φαάνθεν. (Il. 1. v. 200.)

It is by this peculiar ſymbol of divine light, and by the brilliant luſtre of her glittering eyes, that Helena diſcovers Venus, where ſhe mentions her ὄμμαθ᾽ [1] μαρμαίρονθα: And thus Minerva in her deſcent is compared by Homer to a glancing ſtar, whoſe trail of light emits many ſparkles, while all the Spectators are confounded at the awful ſight of the Goddeſs,

Θάμβος δ᾽ ἔχεν εἰσορόωνθας. (Il. 4. v. 79.)

[1] Il. 3. v. 397.

The

The Romans borrowed this idea of divine effulgence from the Græcians: Thus Virgil ſays of Venus,

Roſeâ cervice refulſit. (Æn. 1. v. 406.)

And in another paſſage he repreſents the ſame Goddeſs,

Cum mihi ſe non ante oculis tam clara videndam
Obtulit, & purâ per noctem in luce refulſit
Alma parens, confeſſa Deam. (V. 591.)

He alſo paints Pallas in the fatal night of Troy, when revealed to Æneas, as

Nimbo effulgens. (Æn. 2. v. 616.)

His Juno is diſcovered in her diſguiſe of Beroe by the glowing ſymbol of her eyes among other marks of divinity,

Divini ſigna decoris
Ardenteſque notate oculos. (Æn. 5. v. 648.)

We will now conſider the fatal conſequences ariſing from the preſence of theſe Divinities; and theſe were to be dreaded, unleſs upon particular occaſions, as Ion[2] here qualifies the expreſſion. This obſervation will enable us to anſwer a queſtion, ſtarted by the Engliſh Commentator on the following lines of the Odyſſey,

The Prince o'eraw'd
Scarce lifts his eyes, and bows as to a God.
(B. 16. v. 195.)

[2] Εἰ μὴ καιρὸς ἐσθ' ἡμᾶς ὁρᾶν. (V. 1552.)

Here

Here Ulyſſes, adorned by Minerva with divine Graces, diſcovers himſelf in the lodge of Eumæus to his Son Telemachus,

Θάμβησε δὲ μιν φίλος υἱὸς
Ταρβήσας δ' ἔτέρωσε βάλ' ὄμματα μὴ θεὸς εἴη. (Il. 16. v. 179.)

The original expreſſion literally implies, "that the ſon is "aſtoniſhed at him, and caſts his eyes through fear on the "other ſide, leſt he ſhould be a God." But the Commentator remarks, "This fear of Telemachus, according to Dacier, "proceeds from the opinion of the Ancients: When the "Gods came down viſibly, they thought themſelves ſo unworthy of ſuch a manifeſtation, that whenever it happened, "they believed they ſhould die, or meet with ſome great "calamity: Thus the Iſraelites addreſs Moſes, Speak thou to "us, and we will hear; but let not the LORD ſpeak to us, "leſt we die. Thus alſo Gideon: Alas! O LORD, my "GOD, becauſe I have ſeen an Angel of the LORD face to "face, and the LORD ſaid to him, Fear not, thou ſhalt not "die. Hence it is very evident that this notion prevailed "among the Iſraelites: but how does it appear that the "Greeks held the ſame opinion?" I reply, that this paſſage in Euripides, where Ion exclaims, "Let[3] us fly, O "Mother, that we may not behold the Deity," demonſtrates, that the Græcian idea of the danger of a divine preſence is ſupported by evidence; nor is it irreconcileable with the following obſervations of the Engliſh Commentator, who continues to aſſert, "The contrary is manifeſt almoſt to a "demonſtration: The Gods are introduced almoſt in every

[3] Φεύγωμεν, ὦ τεκοῦσα, μὴ τὰ δαιμόνων
Ὀρῶμεν. (V. 1552.)

" book both of the Iliad and Odyſſey; and yet there is not " the leaſt foundation for ſuch an aſſertion: nay, Telemachus " himſelf, in the ſecond book, returns thanks to Minerva " for appearing to him, and prays for a ſecond viſion. It " is not to be imagined, that Telemachus would have pre- " ferred this prayer, if the preſence of the Deity denoted " death, or ſome great calamity; and all the heroes through- " out the Iliad eſteem ſuch intercourſes as their glory, and " converſe with the Gods without any apprehenſions." In anſwer to this objection we may reply, that theſe Heathen Deities, when they honoured mortals with their viſits, generally diveſted themſelves, as far as they were able, of their divine radiance, and of their formidable attributes: But I conceive there always was a religious awe, accompanied with a reverential fear, naturally attached to the ſublime idea of the viſion of a Superior Being: Thus Homer aſſerts, that the Gods, when they appear manifeſt, are dreadful,

Χαλεποὶ δε θεοὶ φαίνεσθαι ἐναργεῖς.

[4] Il. 20. v. 131.

And Callimachus, in his hymn on the bath of Pallas, expreſsly ſays, that " Whoever beholds an immortal God, con- " trary to the inclination of that Deity, pays a ſevere pe- " nalty for the fatal view:"

Ὅς κε τιν' ἀθανάτων, ὅπα μὴ θεὸς αὐτὸς ἕλῃαι,
Ἀθρήσῃ, μισθῷ τῦτον ἰδεῖν μεγάλῳ. ([5] V. 102.)

[4] See alſo Anthol. l. 4. c. 19. ep. 33.

[5] See the note of Spanheim on this line, to which Dr. Muſgrave refers us: The learned Commentator there cites this paſſage of Euripides, and illuſtrates the ſubject with his uſual erudition.

That

That this was the Oriental notion appears from a variety of other paſſages, beſides thoſe already cited by Dacier: "The LORD [6] ſaid unto Moſes, thou canſt not ſee my face, "for there ſhall no man ſee me and live. We ſhall ſurely "die, ſays Manoah [7] unto his wife, becauſe we have ſeen "God: A man of GOD came unto me, and his countenance "was like the Angel of GOD, very terrible [8]. Thus Daniel [9] "fell upon his face, when he ſaw the viſion: And Saul [10] "alſo fell to the earth, when ſuddenly there ſhined round "about him a light from heaven." According to this noble conception of divine effulgence, when the Raphael of Milton deſcends to Paradiſe, Adam exclaims to Eve,

What glorious ſhape
Comes this way moving; ſeems another morn
Ris'n on midnoon. (B. 5. v. 311.)

This bears a great reſemblance to the ἀνθηλιον πρόσωπον, or the countenance luminous, as the Sun, in Euripides: But our Engliſh Poet has ſoftened the horror of Michael's appearance to Adam after his fall, for he paints the majeſty of this heavenly Viſitant;

Yet not terrible,
But ſolemn and ſublime. (Par. Loſt. b. 11. v. 236.)

[6] Exod. c. 33. v. 20. [7] Judges, c. 13. v. 22. [8] Id. v. 6.
[9] C. 8. v. 17. & c. 10. v. 9. [10] Acts, c. 9. v. 4.

N° LXX.

Verſe 1573. Κεἰς θρόνες τυραννικὲς Ἵδρυσον.

Let him mount
The royal throne.

HERE Minerva expreſsly commands Creuſa to carry Ion to Attica, and to place him on the royal throne; and ſhe repeats this injunction in her laſt ſpeech [1] of this play. The only authorities recorded, which literally correſpond with the mandate of this Goddeſs, are as follows: Conon, as preſerved in Photius [2], aſſerts, "that, after the death of his maternal Grandfather, Ion, elected on account of his virtue and dignity, reigned over the Athenians, who began to be called Ionians, as well as the whole region Ionia from him." Thus the Scholiaſt of Æſchylus [3] obſerves, "that the Athenians were denominated Ionians from a certain Ion, who reigned over them:" And the Scholiaſt of our Poet on the Phœniſſæ [4] mentions "Ionia, a city of Eubœa, as founded by Ion, ſon of Xuthus, who reigned twenty ſeven years:" But according to the received ſucceſſion of the Kings of Attica from the

[1] V. 1628.

[2] Ἴων δὲ θανόντος τοῦ μητροπάτορος διά τε τὴν ἀρετὴν καὶ τὴν ἄλλην ἀξίωσιν αἱρεθεὶς βασιλεύει Ἀθηναίων, ἐξ οὗ Ἴωνες οἱ τε Ἀθηναῖοι ἠξιώθησαν καλεῖσθαι, καὶ τὸ ἄλλο πᾶν Ἰωνικόν. Bibliot. p. 438. ed. Hoeſch.

[3] Ἰσέον δὲ ὅτι Ἰάονες οἱ Ἀθηναῖοι λέγονται ἀπὸ τινὸς Ἰάονος βασιλεύσαντος αὐτῶν. Perſæ, v. 176.

[4] Ἰωνίαν πόλιν Εὐβοίας, ἣν ἔκτισεν Ἴων ὁ Ξούθου βασιλεύσας ἔτη κζ. (On v. 210.)

moſt

moſt authentick records, as I have already ſhewn in a preceding Note [5], Cecrops the Second ſucceeded to the throne of Erechtheus; nor is Ion in the liſt of their Kings; but he appears to have been inveſted with conſiderable power and authority: According to Herodotus [6] "the Athenians were called Ionians from Ion, ſon of Xuthus, the Leader of their armies:" And the Scholiaſt [7] on the Birds of Ariſtophanes aſſerts, "that the Athenians honour Apollo under the title of the Paternal Deity, becauſe Ion Polemarch, or Military Commander of the Athenians, was the Son of Apollo and Creuſa, Wife of Xuthus." According to Strabo [8], "Ion, having conquered the army of Eumolpus, acquired ſo great a reputation, that the Athenians committed to him the management of the ſtate:" And thus Vitruvius [9] aſſerts, "that the Athenians aſſigned to Ion, ſon of Xuthus and Creuſa, the chief adminiſtration of government: But Pauſanias [10] relates, "that under the reign of Ion at Ægialus, when the Eleuſinians

[5] On v. 192. p. 87.

[6] Ἴωνος δὲ τοῦ Ξούθου ϛρατάρχου γενομένου Ἀθηναιοῖσι ἐκλήθησαν ἀπὸ τούτου Ἴωνες. (l. 8. c. 44.)

[7] Παλῴον δὲ τιμῶσιν Ἀπόλλωνα Ἀθηναῖοι, ἐπεὶ Ἴων, ὁ Πολέμαρχος Ἀθηναίων, ἐξ Ἀπόλλωνος καὶ Κρέουσης τῆς Ξούθου ἐγένετο. (On V. 1526.) See alſo the Scholiaſt on the Clouds, (v. 1470.) where the ſame reaſon is aſſigned for this title of Παλῴος, or Paternal, applied to Apollo at Athens: and Plato aſſerts, that it was on account of the birth of Ion, Ἀλλὰ Ἀπόλλων πατρῷος διὰ τὴν τοῦ Ἴωνος γένεσιν. (In Euthyd. vol. 1. ed. Serr. p. 302.)

[8] Ἴωνα δὲ τὸν μετ' Εὐμόλπου νικήσαντα Θρᾷκας οὕτως ἠυδοκίμησεν ὥϛ' ἐπιτρέψαι αὐτῷ τὴν πολιτείαν Ἀθηναῖοι. (L. 8. ed. Janſon, p. 588.)

[9] Athenienſes ſummam Imperii partem Ioni Xuthi & Creuſæ filio dederunt. (L. 4. c. 1.)

[10] Τότε δὲ ἐπὶ τῆς Ἴωνος βασιλείας πολεμησάντων Ἀθηναίοις Ἐλευσινίων, καὶ Ἀθηναίων Ἴωνα ἐπαγομένων ἐπὶ ἡγεμονίᾳ τοῦ πολέμου, τὸν μὲν ἐν τῇ Ἀτθικῇ τὸ χρεὼν ἐπιλαμβάνει, καὶ Ἴωνος ἐν τῷ δήμῳ μνῆμα Πολαμίων ἐϛίν. (L. 7. c. 1. p. 522. ed. Kuhn.)

waged war with the Athenians, and the Athenians having appointed Ion their General for the conduct of the war, he discharged the debt of nature in Attica; and he adds, that his monument was exstant in the tribe of Potamios." He afterwards [11] observes, that when the Ionians, conquered by the Achæans, came into Attica, the Athenians and their Sovereign Melampus, son of Andropompus, received them into their own state for the sake of Ion, and those exploits which, as military Commander, he had executed for the Athenians. Hence we may fairly conclude, in the words of the learned Meursius [12], that Ion never obtained the sovereignty, but acquired so much authority in the state, as to seem to reign;" Euripides therefore has here taken the liberty with Minerva, Goddess of Wisdom, to make her utter this dramatick prophecy with a poetical licentiousness, surpassing the actual line of history; and he elevates Ion to the throne of Attica, as he here represents in the play Xuthus and Creusa actually reigning at Athens.

[11] Ἴωνας δὲ ἀφικομένους εἰς τὴν Ἀττικὴν, Ἀθηναῖοι καὶ ὁ Βασιλεὺς αὐτῶν Μέλανθος Ἀνδροπόμπου συνοίκους ἐδέξαντο, Ἴωνος τε δὴ ἕνεκα καὶ ἔργων ἃ ἔπραξε πολεμαρχῶν Ἀθηναίοις. (L. 7. c. 1. p. 523. ed. Kuhn.)

[12] Verùm regnum minimè tenuit; sed auctoritatem tantam in republicâ est adeptus, ut regnare videretur. (De Reg. Athen. l. 2. c. 10.)

N° LXXI.

No LXXI.

Verſe 1576. Παῖδες γενόμενοι τέσσαρες.

1630. Four ſons ſhall ſpring.

HERE Minerva, after foretelling the renown of Ion, proceeds to enumerate his four ſons, from whom the four tribes of Athens are to be reſpectively denominated. Herodotus [1] and Stephanus [2] Byzantinus correſpond with our Poet in regard to the particular names of theſe four tribes, as derived from the ſons of Ion; But Plutarch [3] informs us, "that ſome Hiſtorians had recorded, that the tribes were not denominated from the ſons of Ion, but from the original employments of mankind: The firſt, according to him, were called Hoplites, from their attachment to arms: The Ergades from their labours: The Teleontes, as Cultivators of the Ground, and the Ægicores as living among their flocks and herds. According to Strabo [4], Ion firſt divided the multitude into four tribes, then into four occupations: For he conſtituted the Farmers, the Artiſts, the Prieſts, and the

[1] Μετὰ δὲ τετραφύλους ἐόντας Ἀθηναίους δεκαφύλους ἐποίησε, τῶν Ἴωνος παίδων Τελέοντος καὶ Αἰγικόρεος καὶ Ἀργάδεω καὶ Ὅπλητος ἀπαλλάξας τὰς ἐπωνυμίας. (l. 5. c. 66.)

[2] Φυλὴ παλαιὰ. μία τῶν τεσσάρων τῶν ἀπὸ Ἴωνος. Τέσσαρες δ' ἐξ αὐτῶν, Αἰγικορεῖς, Ἐργαδεῖς, Τελέον τες, Ὁπλῖται· ἡ φυλὴ τοίνυν Αἰγικορὶς· (vox Αἰγικόρεως.)

[3] Καὶ τὰς φυλὰς εἰσὶν οἱ λέγοντες οὐκ ἀπὸ τῶν Ἴωνος υἱῶν, ἀλλ' ἀπὸ τῶν γενῶν εἰς ἃ διηρέθησαν οἱ βίοι τὸ πρῶτον ὠνομάσθαι, τὸ μὲν μάχιμον, ὁπλίτας, τὸ δ' ἐργατικὸν, ἐργάδεις· δυεῖν δὲ τῶν λοιπῶν τελέοντας μὲν, τοὺς γεωργοὺς, αἰγικορεῖς δὲ τοὺς ἐπινομαῖς καὶ προβατείαις διατρίβοντας. (Solon. ed. Bryan, vol. 1. p. 199.)

[4] Ὁ δὲ πρῶτον μὲν εἰς τέσσαρας φυλὰς διεῖλε τὸ πλῆθος, εἶτα εἰς τέσσαρας βίους· τοὺς μὲν γὰρ γεωργοὺς ἀπέδειξε. τοὺς δὲ δημιουργοὺς, τοὺς δὲ ἱεροποιοὺς, τετάρτους δὲ τοὺς φύλακας. (L. 8. p. 588. ed. Janſon.)

Guardians of the State. Theſe names continued till the reign of Alcmæon, the laſt King of Athens, according to Julius Pollux [5], which was in the third year of the third Olympiad: But they remained, according to Herodotus [6], till after the expulſion of the Piſiſtratidæ, and till the time of Cliſthenes, "who then changed them from the appellation of the four ſons of Ion to the names of other native heroes." This muſt be ſubſequent to the fourth year of the ſixty ſixth Olympiad, which was the æra when the Piſiſtratidæ were ejected; and Meurſius obſerves, that it makes a difference of two hundred and forty nine years from the account of Julius Pollux. (De Reg. Athen. l. 2. c. 10.)

N° LXXII.

Verſe 1583. Κύκλαδας ἐποικήσωσι.

Or in the Iſles

1636. Girt by th' Ægean ſea.

HERE Minerva foretells the future colonies, planted by the Deſcendents of Ion in the iſlands of the Cyclades, or cluſter of Iſlands in the Ægean Sea, and on the maritime, and oppoſite coaſts of both the Continents of Europe and Aſia. According to Vitruvius [1], "the Athenians from the re-

[5] Ἀπὸ δὲ τῶν Ἴωνος παίδων ἐπὶ Ἐριχθέως, Τελέοντες, Ὁπλῆτες, Αἰγικόρεις, Ἀργάδεις, ἐπὶ δ' Ἀλκμαίωνος, δέκα ἐγένοντο. (L. 8. c. 9. ſ. 31.)

[6] Ἐπιχωρίων δ' ἑτέρων ἡρώων ἐπωνυμίας ἐξευρών. (L. 5. c. 66.)

[1] Athenienſes ex reſponſis Apollinis Delphici communi conſilio totius Hellados tredecim colonias uno tempore in Aſiam deduxerunt; ducemque in ſingulis coloniis conſtituerunt: & ſummam imperii partem Ioni, Xuthi & Creuſæ filio, dederunt. (l. 4. c. 1.) See alſo Meurſius, De Reg. Athen. l. 2. c. 10.)

" ſponſes

"ſponſes of the Delphick Apollo, with the common conſent of all Hellas, led at one time thirteen colonies into Aſia, and appointed a leader over each colony; but entruſted the chief command to Ion, ſon of Xuthus and Creuſa, whom Apollo at Delphi declared by his Oracle to be his own ſon." Velleius Paterculus [2] relates, "that the Ionians under their leader Ion departing from Athens took poſſeſſion of the nobleſt part of the maritime region, now called Ionia, and founded cities, whoſe names he proceeds to mention." Our Poet in his Prologus [3] has before made Mercury call Ion "the founder of the Aſiatick territory." Thucydides [4], Iſocrates [5], and other Authors confirm the teſtimony of Euripides as to the eſtabliſhment of the Aſiatick Colonies of the Ionians, planted by the Athenians; and Herodotus [6] gives a particular account of the Ionian cities. Strabo [7] alſo aſſerts, "that Attica happened to increaſe ſo extremely in the multitude of inhabitants, that they ſent a colony of Ionians into the Peloponneſe, and made the country, which they occupied, to be called Ionia, inſtead of Ægialeia; and inſtead of Ægialenſes, the inhabitants, divided into twelve cities, were denominated Ionians: After the return of the Heraclidæ, theſe, being ex-

[2] Iones, duce Ione profecti Athenis, nobiliſſimam partem regionis maritimæ occupavere. (l. 1. c. 1.)

[3] Κτίσορ' Ἀσίαδος χθονὸς. (V. 74.)

[4] L. 1. c. 2. [5] Panathen. [6] L. 1. c. 142 to 149.

[7] Οὕτω δὲ πολυανδρῆσαι τὴν χωρὰν συνέπεσε τότε, ὥστε καὶ ἀποικίαν τῶν Ἰώνων ἔξειλαν εἰς Πελοπόννησον Ἀθηναῖοι, καὶ τὴν χώραν ἣν κάτεσχον, ἐπώνυμον ἑαυτῶν ἐποιήσαν, Ἰωνίαν ἀντ' Αἰγιαλείας κληθεῖσαν· οἵ τε ἄνδρες ἀντὶ Αἰγιαλέων Ἴωνες προσηγορεύθησαν, εἰς δώδεκα πόλεις μερίσθεντες· Μετὰ δὲ τῶν Ἡρακλειδῶν κάθοδον, ὑπ' Ἀχαιῶν ἐξελαθέντες, ἐπανῆλθον πάλιν εἰς Ἀθήνας· ἐκεῖθεν δὲ μετὰ τῶν Κοδριδῶν ἔξειλαν τὴν Ἰωνικὴν ἀποικίαν εἰς τὴν Ἀσίαν· ἔκλισαν δὲ δώδεκα πόλεις ἐν τῇ παραλίᾳ τῆς Καρίας καὶ τῆς Λυδίας· εἰς τόσαυτα μέρη διελόντες σφᾶς, ὅσα καὶ ἐν τῇ Πελοποννήσῳ κατεῖχον. (L. 8. p. 588. ed. Janſon.)

pelled

pelled by the Achæans, returned to Athens: Hence in company with the Codridæ they led an Ionick Colony into Aſia, and founded twelve cities on the maritime coaſt of Caria and Lydia, dividing themſelves into as many parts as they originally occupied in the Peloponneſe."

N° LXXIII.

Verſe Τῶδε δ' ὀνόμαϛος χάριν

1588. Ἴωνες ὀνομασθέντες.

1640. Ionians, from the honour'd Ion call'd.

THE title of Ionians is here ſaid to be derived from the Ion of the Play; but this appellation has been ſuppoſed with great probability to have had a different origin of a far more remote antiquity: And it appears, that the name was originally very extenſive from the moſt undoubted teſtimony. We learn from Herodotus [1], "that the Athenians were for a time called Ionians from Ion, Son of Xuthus, the Leader of their armies: And that the Ionians of the Peloponneſe [2] before the arrival of Danaus and Xuthus were called the Ægiales, or the Maritime Pelaſgi, as the Greeks aſſerted; but afterwards Ionians from Ion, the ſon of Xuthus: According to him however "the Athenians [3] rejected this ap-

[1] Ἴωνος δὲ τοῦ Ξούθου ϛραϛάρχεω γενομένου Ἀθηναίοισι ἐκλήθησαν ἀπὸ τούτου Ἴωνες. (L. 8. c. 44.)

[2] Πρὶν ἢ Δάναόν τε καὶ Ξοῦθον ἀπικέσθαι ἐς Πελοπόννησον, ὡς Ἕλληνες λέγουσι, ἐκαλέοντο Πελασγοὶ Αἰγιαλέες· ἐπὶ δὲ Ἴωνος τοῦ Ξούθου, Ἴωνες. (l. 7. c. 94.)

[3] Οἱ μὲν νῦν ἄλλοι Ἴωνες καὶ Ἀθηναῖοι ἔφυγον τοὔνομα, ὑ βουλόμενοι Ἴωνες κεκλῆσθαι· μάλιϛα καὶ νῦν φαίνονϛαί μοι οἱ πολλοὶ αὐτέων ἐπαισχύνεσθαι τῷ ὀνόματι· αἱ δὲ δυώδεκα πόλιες αὗται τῷ τε ἑνόματι ἠγάλλονϛο καὶ ἱρὸν ἱδρύσαντο, ἐπί τε σφέων αὐτέων τοὔνομα ἔθεντο Πανιώνιον· ἐβουλεύσαντο δὲ αὐτοῦ μεταδοῦναι μηδαμοῖσιν ἄλλοισι Ἰώνων. (L. 1. c. 143.)

pellation, as well as the other Ionians in Græce, and were moſt of them in his time aſhamed of it: But the twelve cities of the Ionians themſelves in Aſia gloried in the appellation, erected a temple, and impoſed on themſelves the common name of Panionium; of which they were willing that none but the Ionians themſelves ſhould participate." Strabo [4] alſo aſſerts, "that the Ionick Dialect was the ſame with the ancient Attick, and that the Athenians were formerly called Ionians: Hence are derived the Ionians inhabiting Aſia who now make uſe of the Ionick tongue, as it is called: In another place he informs us, [5] "that Attica was formerly called Ionia and Ias, and that Homer, when he mentions the Iaones, means the Athenians." Pauſanias [6] relates, "that Selinus, King of Ægialus, gave his only daughter Helice in marriage to Ion, and adopted him as his ſon and ſucceſſor in the government; That after the death of Selinus he there reigned, founded a city in Ægialus of the name of Helice derived from his Wife, and called the nation Ionians from himſelf: This however was no exchange of name, but only an addition; for they were called the Ægialenſes Ionians." He afterwards adds, "that the Deſcendents of Ion retained the

[4] Τὴν μὲν Ἰάδα τῇ παλαίᾳ Ἀτθίδι τὴν αὐτὴν φάμεν· καὶ γὰρ Ἴωνες ἐκαλοῦντο οἱ ϛόλε Ἀτθικοὶ, καὶ ἐκεῖθεν εἰσὶν οἱ τὴν Ἀσίαν ἐποικήσαντες Ἴωνες καὶ χρησάμενοι τῇ νῦν λεγομένῃ γλώττῃ Ἰάδι. (L. 8. p. 513. ed. Janſon.)

[5] Ἡ γὰρ Ἀτθικὴ τὸ παλαιὸν Ἰωνία καὶ Ἴας ἐκαλεῖτο καὶ ὁ Ποιητὴς ὅταν φῇ,

Ἐνθάδε Βοιωτοὶ καὶ Ἰάονες,

Τοὺς Ἀθηναίους λέγει. (L. 9. p. 601.)

[6] Ὁ Σελινοῦς τὴν θυγατέρα Ἑλίκην, ἡ μονὴ οἱ παῖς ἦν, γυναῖκα αὐτῷ δίδωϛ, καὶ αὐτὸν Ἴωνα ἐπὶ τῇ ἀρχῇ παῖδα ποιώμενος. Καὶ τῶν Αἰγιαλέων τὴν ἀρχὴν Ἴων ἔλιπεν ἀποθανόντος Σελινοῦντος· καὶ Ἑλίκην τε ἀπὸ τῆς γυναικὸς ᾤκισεν ἐν τῷ Αἰγιαλῷ πόλιν, καὶ τοὺς ἀνθρώπους Ἴωνας ἐκάλεσεν ἀφ' ἑαυτοῦ. Τοῦτο δὲ μεταβολὴ τοῦ ὀνόματος, προσθήκη δὲ σφίσιν ἐγένετο. Αἰγιαλεῖς γὰρ ἐκαλοῦντο Ἴωνες. (L. 7. c. 1. p. 522. ed. Kuhn.)

ſovereignty

ſovereignty of the Ionians, till they and the whole nation fell under the Achæans[7]." The Ionians, ſays Strabo[8], ſpeaking of Ægialus in Achæa, who were originally of Athenian extraction, formerly poſſeſſed this country; and its ancient name was Ægialeia as the inhabitants were called Ægiales; but the country was afterwards denominated Ionia, as well as Attica, from Ion, ſon of Xuthus: Hence it appears, that a conſiderable part of Græce had this appellation: But it was even the common title of the whole country in Europe, as the Aſiaticks themſelves called it. Thus Æſchylus[9] in his Perſians makes Atoſſa call Greece the land of the Iaonians; and the Chorus in that play calls the people of Greece the Iaonians. Ariſtophanes[10] alſo, in the mouth of a Perſian nobleman, uſes this expreſſion; and the Scholiaſt[11] there tells us, that the Barbarians called all the Hellenes by the name of Iaonians: The foundation therefore of this title ſeems to have been derived from Javan, the fourth ſon of Japhet, and the grandſon of the Patriarch Noah, whoſe poſterity after the deluge is recorded in Geneſis[12] to have peopled the iſles of the Gentiles. I ſhall ſubmit the following obſervations to the reader from an eſſay, intitled, An Enquiry into the origin of the Greek Language, by the late Biſhop Squire[13]. "We "find this very land of Græce, in the ſacred records, more

[7] Οἱ δὲ ἀπογόνοι τῦ Ἴωνος τὸ Ἰώνων ἴσχυν κράτος, ἐς ὁ ὑπ' Ἀχαιῶν ἐξέπεσον καὶ αὐτοὶ, καὶ ὁ δῆμος. (L. 7. c. 1. p. 522.)

[8] Ταύτης δὲ τῆς χώρας τὸ μὲν παλαιὸν Ἴωνες ἐκράτεν, ἐξ Ἀθηναίων τὸ γένος ὄντες· ἐκαλεῖτο δὲ τὸ μὲν παλαιὸν Αἰγιάλεια, καὶ οἱ ἐνοικῦντες Αἰγιαλεῖς, ὕστερον δ' ἀπ' ἐκείνων Ἰωνία, καθάπερ καὶ ἡ Ἀτθικὴ ἀπὸ Ἴωνος τῦ Ξύθυ. Cl. 8. p. 587.

[9] Ἰαόνων γὴν, (v. 178.) Ἰαόνων λαὸς, (v. 1030.)

[10] Ἰαοναῦ, (Achar. v. 104.) Τᾶς Ἰάονας λέγει. (v. 106.)

[11] Ὅτι πάντας τὰς Ἕλληνας Ἰάονας οἱ βάρβαροι ἐκάλων, (on v. 106.)

[12] C. 10. v. 5. [13] Two Eſſays, Cambridge, 1741. p. 144.

"than

" than once expreſsly termed Javan or Ionia; that is, the " country of Javan, for as the original word in the Hebrew " is wrote יון, according to the different inſertion of the " vowels, it may be pronounced IoN or IαVαN, or IαoN, or " IαNNα [13]: And what ſtill more ſtrongly ſtrengthens and " confirms this opinion, that the country of Javan was really " the ſame with that of Græce, is, that the Syrians, Per- " ſians, Arabians, and the Barbarians in general never called " the Inhabitants of this land Hellens, the name they moſt " commonly gave themſelves; but always Javans, or Ioni- " ans [14]: The Greeks themſelves indeed are ready enough to " tell us, that this name was of a much later date than that " I have now aſſigned; and that it took its original from " the brave and noble exploits of one Ion an Athenian, the " Son of Xuthus, who was three entire generations younger " than Deucalion: But this opinion ſeems to have no better " foundation, than meer unſupported conjecture; for what " had the Syrians, Arabs, Egyptians, and thoſe other Na- " tions, which the Greeks term barbarous, to do with the " Athenian Ion, a Man of no character with regard to them, " and ſcarcely known and acknowledged by his country- " men [15] themſelves? The very actions, that are ſaid to have " been performed by him, allowing them to be all true in

[13] See Bochart. Geo. Sacra, l. 3. c. 3.

[14] Ἐπιεικῶς δὲ οἱ βάρβαροι τοὺς Ἕλληνας Ἴωνας λέγουσι (Heſych. ad vocem Ἴαννα) He alſo refers us to the Scholiaſt of Ariſtophanes, before cited.

[15] The expreſſion of the Biſhop is here certainly too ſtrong; for we have produced the teſtimony of Herodotus, Euripides, Strabo, Pauſanias, Vitruvius, Velleius Paterculus, and Scholiaſts, who ſpeak of Ion, as a man of undoubted eminence in military and political talents, and who gave his name to four tribes of Athens, led colonies, and founded cities both in Europe and Aſia.

" fact,

" fact, are however far from being of that diſtinguiſhed " merit, as to deſerve to have a whole people denominated " from him. Had this been the true original of the name of " the Ionians, we ſhould moſt undoubtedly have found it " chiefly in uſe amongſt the Greeks themſelves, and by them " taught and propagated to the neighbouring nations: " Whereas the direct contrary of this is evident; for it does " not appear from hiſtory, as far as I am able to learn, that " the Greeks in general ever called themſelves Ionians, or " that even the Athenians, whoſe country had the honour " of giving birth to this imaginary Hero, were ever ſo well " pleaſed with this name as to endeavour to propagate it: " Nay, it is certain from hiſtory, that they even diſliked it, " avoided to make uſe of it, and were unwilling to be called " by it: [16] Οἱ μὲν νῦν ἄλλοι Ἴωνες, καὶ Ἀθηναῖοι ἔφυγον τὸ- " νομα, καὶ ἐβούλοντο Ἴωνες κεκλῆσθαι, as Herodotus tells us. " When therefore the learned Bochart, in his Phaleg [17] " demonſtrates, that the Javans or Ionians were not " originally a meer party diſtinction among the Greeks, " aſſumed by accident, as it were, in later times; but that " in their firſt and moſt early ages the Inhabitants of all " the countries between Thrace and Peloponneſus incluſively " were called after this name; is not this a moſt convincing " argument, does it not amount even to demonſtration, that " the Greek account of the original of this appellation of " Ionians cannot poſſibly be true? Though the Athenians " and ſome of their neareſt neighbours might be ſuppoſed to " have been called after this name in memory of their coun- " tryman Ion; yet how does this affect, or in the leaſt con-

[16] L. 1. c. 143. [17] L. 3. c. 3.

" cern

" cern the Thracians [18], and thoſe other nations who at this " time, it is more than probable, had not the leaſt commerce " or correſpondence with them? We muſt therefore have " recourſe to ſome cauſe as extenſive as the effect; that which " I have aſſigned ſeems fully to come up to the point; viz. " that the Javans and Pelaſgi were in reality one and the " ſame people, planting and inhabiting the ſame countries at " the ſame time, from their Anceſtor denominated Javans, or " Ionians, and from their manner of life Pelaſgi, a Wandering " People." This ingenious explication naturally ſolves all the difficulties in regard to this character of Ion: His Moſaick Archetype, the Aſiatick Javan, was deſignedly loſt in oblivion by the Græcians, and particularly by the Athenians, that their national vanity might not ſuffer by this traditional badge of oriental extraction; nor claſh with their favourite prejudice of conſidering themſelves the Autochthones of their own country, or the native Inhabitants ſprung from its very ſoil, and not imported from any other: In order therefore to account for the derivation of the name of Ionians, if they did not abſolutely create an imaginary character of their own, the Dramatick Ion of Euripides, yet they undoubtedly aggrandized the exploits of the Son of Creuſa. By this artful invention they ſecured to themſelves a double advantage, for they loſt the ideal diſgrace of acknowledging themſelves, as a colony planted by a foreign Founder; and yet they retained the flattering compliment of ſtamping on the iſlands and the Aſiatick Colonies the mark of political derivation from them.

[18] Ἔνιοι μὲν τὸς Θρᾷκας, μὲν Ἀχαιὸς, μὲν Βοιωτὸς. (Heſych. Ἴωνες.)

N° LXXIV.

Verſe 1590. Δῶρος.

1642. Dorus.

HERE Dorus is called the Son of Xuthus and Creuſa, which is contrary to the general teſtimony of Hiſtory concerning him. Herodotus [1] calls him the ſon of Hellen; and Strabo [2] deſcribes him, "as the Son of Hellen, who ſent him from Phthia, as well as his other younger Sons, to ſeek for a ſettlement of their own; and he adds, that Dorus having eſtabliſhed the colony of the Dorians about Parnaſſus, left them denominated from him: And Conon, an Hiſtorian, preſerved in Photius [3], aſſerts the ſame ſtory: But Iamblichus [4], in the life of Pythagoras, relates, that ſome affirmed, "that Dorus was the ſon of Ducalion and Pyrrha, and that Hellen was his Son; but he adds, that in the ſacred records of the Babylonians, Hellen, ſon of Jupiter, was father of Dorus, Xuthus, and Æolus: And which of theſe two accounts was accurate, in regard to theſe ancients, it was no eaſy matter

[1] Ἐπὶ δὲ Δώρῳ τῷ Ἕλληνος, (l. 1. c. 567.)

[2] Τὰς δ' ἄλλας ἔξω διαπέμψαι ξηλήσοντας ἵδρυσιν ἴκαστον αὐτῷ, ὧν Δῶρος μὲν τὰς περὶ Παρνασὸν Δωρίδας συνῳκίσας κατέλιπεν ἐπωνύμους αὐτῷ. (l. 8. p. 588.)

[3] Δῶρος δ' ὁ δεύτερος μοῖραν τῷ λάῳ λαβὼν παρὰ τῷ παῖρὸς ἀποικίζεται, καὶ ὑπὸ τὸν Παρνασὸν τὸ ὄρος κλίζει πόλεις, ἐξ ὧ Δωριεῖς. (Biblioth. p. 438. ed. Hoeſch.)

[4] Λέγειν δε τινὰς φησὶ Δευκαλίωνος τῷ Προμηθέως καὶ Πύῤῥας τῆς Ἐπιμηθέως γενέσθαι Δῶρον. Ἐν δε τοῖς Βαβυλωνίων ἀκούειν ἱεροῖς Ἕλληνα γεγονέναι Διὸς· τῷ δε Δῶρον καὶ Ξοῦθον καὶ Αἰόλον· ὁποτέρως μὲν ἔν ἔχει περὶ τῶν ἀρχαίων, οὐκ εὐμαρὲς δέχεσθαι τ' ακριβὲς τοῖς νεωτέροις καὶαμαθεῖν· ὁμολογούμενον δὲ δι' ἐκατέρας τῶν ἱστοριῶν συνάγεσθαι, τὸ πρεσβύτατον, εἶναι τῶν δεκαλέκτων τὴν Δωρίδα· μετὰ δε ταύτην γένεσθαι τὴν Αἰολίδα, λαχοῦσαν ἀπὸ τοῦ Αἰόλου τὄνομα· τρίτην δὲ τὴν Ἰάδα γενομένην ἀπὸ Ἴωνος τοῦ Ξούθου· τετάρτην δὲ τὴν Ἀτλίδα, τεθειμένην ἀπὸ Κρεούσης τῆς Ἐρεχθέως· κληθεῖσαν δὲ τρισὶ γενεαῖς ὕστερον τῶν πρότερον. (c. 14. p. 195. ed. Kuſt.)

for

for poſterity to determine; but that it was confeſſed as a truth, deduced from each of theſe hiſtories, that the moſt ancient dialect was the Dorick, next to the Æolick ſo called from Æolus; the third the Ionick, denominated from Ion, ſon of Xuthus; the fourth the Attick, eſtabliſhed by Creuſa, daughter of Erechtheus; and this was three generations ſubſequent to the former:" But Meurſius rightly obſerves, that the aſſertion of Jamblichus in regard to the Attick Dialect is a miſtake. (De Reg. Athen. l. 1. c. 14.)

N° LXXV.

Verſe 1592. Ἀχαιὸς.

1646. Achæus.

THE Scholiaſt on Apollonius [1] correſponds with Euripides, and ſays, "that Achæa was ſo denominated from Achæus ſon of Xuthus:" Alſo Conon [2], preſerved in Photius, relates, "that Xuthus, the youngeſt Son of Hellen, coming to Athens, built the Tetrapolis of Attica, and married Creuſa daughter of Erechtheus, on whom he begot Achæus and Ion: That Achæus, having committed involuntary murder, was baniſhed; and coming into the Peloponneſe built Achæa Tetrapolis, from whom are derived the Achæans." Pauſa-

[1] Ὅτι αὕτη πρώτη ἐκλήθη Ἀχαΐα ἀπὸ Ἀχαιοῦ τοῦ Ξούθου. (Argon. l. 1. v. 242.)

[2] Ὁ δὲ νεώτατος Ἀθήναζε ἀφικόμενος κτίζει τετράπολιν καλουμένην τῆς Ἀττικῆς, καὶ γαμεῖ Κρέουσαν τὴν Ἐρεχθέως, καὶ τίκτει ἐξ αὐτῆς Ἀχαιὸν καὶ Ἴωνα· καὶ ὁ μὲν Ἀχαιὸς ἀκούσιον φόνον ἐργασάμενος ἐλάθη· καὶ εἰς Πελοπόννησον ἐλθὼν Ἀχαΐαν κτίζει τετράπολιν, ἐξ ὧν Ἀχαιοί. (Bibliot. p. 438.)

nias [3] alſo mentions, "that Xuthus, flying to Athens, was eſteemed worthy of receiving Creuſa, daughter of Erechtheus; and by her had Achæus and Ion as his Sons:" And Strabo [4] makes Achæus a Son of Xuthus, who, after having committed an involuntary murder, fled to Laconia, and occaſioned the Achæans there to be ſo denominated.

[3] Ὁ δὲ ἐς Ἀθήνας φυγὼν θυγατέρα Ἐρεχθέως ἠξιώθη λαβεῖν, καὶ παῖδας Ἀχαιὸν καὶ Ἴωνα ἔσχεν ἐξ αὐτῆς. (L. 7. c. 1. p. 521. ed. Kuhn.)

[4] Τῶν δὲ τέτε παίδων Ἀχαιὸς μὲν φόνον ἀκούσιον πράξας ἔφυγεν εἰς Λακεδαιμονίαν, καὶ Ἀχαιὲς τὲς ἐκεῖ κληθῆναι παρεσκεύασεν. (l. 8. p. 588.)

I O N.

FINAL ESSAY.

AS the Hiſtory and Mythology with the laws and cuſtoms contained in the Ion have been amply conſidered, I ſhall here contemplate the beauties and defects of the drama in its Plot, Characters, Sentiments, and Language. The Prologus of a Græcian Play is defined by Ariſtotle [1], "as a part of its quantity, comprehending all that portion of it preceding the *πάροδος*, or firſt choral ſong:" Thus Euripides, where he is introduced by Ariſtophanes in one of his Comedies [2], calls it "the firſt part of Tragedy:" It was therefore eſſentially inwoven [3] with it, and differs entirely from our modern Prologue, which may be termed a preliminary addreſs of the

[1] Ἔστι δὲ πρόλογος μὲν μέρος ὅλον τραγωδίας τὸ πρὸ χορῦ παρόδου· πάροδος μὲν οὖν πρώτη λέξις ὅλη χορῦ. (De Poet. c. 12.)

[2] Ὅπως τὸ πρῶτον τῆς Τραγωδίας μέρος. (Ranæ, v. 1151.)

[3] Il eſt donc certain, que les Grecs n'ont point eu de Tragedie, ſans ce qu' Ariſtote appelle ici le Prologue pour une partie de quantitè de ce Poeme, (Dacier, ſur la Poetique d'Ariſt. c. 12. p. 173.) When therefore Milton in his Preface to Samſon Agoniſtes aſſerts, "that ancient Tragedy uſed no Prologue, yet ſometimes in caſe of ſelf-defence, or explanation that, which Martial calls an epiſtle," he muſt be underſtood to mean a Prologue in the modern acceptation of the word: I therefore uſe the word Prologus in this Eſſay in order to avoid the idea attached to Prologue.

Poet to the Audience [4] detached from the Play itſelf. The eſtabliſhed cuſtom of Æſchylus and Sophocles was to develop in the regular progreſs of their dramas the ſeveral incidents of the plot without any previous communication to the ſpectators in their reſpective Prologuſes of the ſubject or the events, which either conſtituted the foundation or the revolutions of the piece then preſented to them: But Euripides here introduced an innovation [5], and opened the Prologus of his Plays with a dramatick character, who informed the Theatre of the hiſtory of the plot. We have his own expreſs aſſertion, as contained in Ariſtophanes, for the truth of this intereſting anecdote;

Ἀλλ' ὀυξίων πρώτιστα μὲν μοὶ τὸ γένος εἶπεν εὐθυς
Τῦ δράματος. (Ran. v. 978.)

He is contending in this ſcene for a ſuperiority over his rival Æſchylus in conſequence of the advantages, which had

[4] Au reſte il ne faut pas confondre ce Prologue de la Tragedie Grecque avec le Prologue de la Comedie Latine: Ce Prologue des pieces Comiques ne fait point partie de l'action theatrale, & il eſt empruntè des Prologues de la vieille Comedie Grecque, où il eſt d'ordinaire au milieu de la piece, ſous le nom de Parabaſe. Les Latins l'ont mis preſque toujours a la tète de leurs pieces. Il y en a eu pourtant qui ont mis le Prologue dans la piece mème, comme Plaute qui a mis après le premier acte celui du ſoldat Fanfaron; mais cela n'a jamais etè ſuivi des Poetes ſages & reguliers. Terence n'a eu garde de donner dans un ſi grand abus. (Dacier ſur le Poetique d'Ariſt. c. 12. p. 174.)

[5] The λόγον πρωταγωνιστὴν, mentioned by Ariſtotle in the fourth chapter of his Poeticks, as the invention of Æſchylus, is juſtly explained by Dacier as the principal character, and not as the Prologus; Il inventa l'idée d'un principal perſonnage. On ſ'eſt donc trompè, quand on a cru, qu'ici πρωταγωνιστὴς λόγος ſignifie le Prologue. Outre que ce terme n'a jamais été employè dans ce ſens-la, il n'eſt pas vrai qu' Eſchyle ſe ſoit ſervi de Prologue dans ſes pieces. (Rem. 37. ſur le chap. 4.) When Ariſtotle, in his next chapter, aſſerts, that the Inventor of the Prologus was unknown, he is there ſpeaking of comedy, and not of tragedy. (c. 5.)

accrued

accrued to the Græcian drama from his improved refinements of it. Thus Thomas Magiſter [6] in the life of Euripides informs us, "that he invented many things in the Dramatick Art, unknown to his Predeceſſors; for to delineate the ſubject in the beginning of the drama, and to lead the Reader, as it were by the hand, forwards into the plot, was the artifice of Euripides." This preliminary Speaker is ſometimes a principal character in the Play; but he has often no other connexion [7] with it, as Mercury here, who expreſsly enters for no other purpoſe than to relate in 81 lines the hiſtory and genealogy of Creuſa and Ion: Yet not contented with conveying the previous intelligence of the facts, prior to the ſuppoſed commencement of the play, he alſo anticipates [8] the important events contrived within it; ſuch as the deſign of Apollo [9] to impoſe his own Son on Xuthus; and [10] Creuſa's diſcovery of Ion, as her illegitimate offspring from the embrace of the God; nor is there a ſingle circumſtance related by him, which is not in the ſequel of the drama revealed with greater propriety: This innovation therefore of Euripides muſt be confeſſed to be ſo far from an improvement, that in reality it becomes a very eſſential diſadvantage: The curioſity of the Spectator from this immediate information naturally

[6] Πολλὰ γὰρ εἰς τὴν τέχνην ἐξεῦρεν, ἃ ὐδειςισοῦν γε τῶν πρὸ αὐτοῦ· τό τε γὰρ ἐν ἀρχῇ τοῦ δράματος τὴν ὑπόθεσιν διατυποῦν, καὶ τὸν ἀκροατὴν ὥσπερ χειραγωγεῖν εἰς τὸ ἔμπροσθεν, Εὐριπίδου τέχνημα. (Ed. Barnes, p. 50.)

[7] Donatus upon Terence calls this character προτατικὸν πρόσωπον, id eſt perſonam extrà argumentum, a protatick perſonage, foreign to the fable. (Phormio, a. 1. ſ. 1.)

[8] Hence appears the error of Caſtelvetro, who ſpeaking of the Prologus of Euripides aſſerts, that the Preliminary Character never converſes on future things, which he could not reaſonably know, as the Prologi in the Latin Comedies; Ma queſti cotale introdotto a ragionare ſolo non ragiona ne del poeta, ne delle coſe lontane & ſeparate della favola, ne delle coſe future, che ragionevolmente non poſſa ſapere, come fanno i prolaghi nelle comedie Latine. (Poet. d'Ariſtot. Vulgar. ed. 1576. p. 105.) [9] V. 70. [10] V. 729.

relaxes its animating vigour; and the paſſions, which the duty and intereſt of every Dramatick Author require him to ſuſpend, loſe a conſiderable portion of their invigorating influence: Hence inſtead of the ſudden pleaſure, burſting from the incidents gradually unfolded, the mind feels an effort of a leſs active nature:

> Primus at ille labor verſu tenuiſſe legentem
> Suſpenſum, incertumque diu, qui denique rerum
> Eventus maneant. (Vida de Arte Poeticâ, l. 2. v. 100.)

> As yet unfold the event on no pretence,
> 'Tis your chief taſk to keep us in ſuſpenſe.
>
> Pitt's Vida's Art of Poetry. B. 2.

Though Euripides of all Poets is the moſt tragical, yet, ſays Ariſtotle [11], he does not manage well in other reſpects: Perhaps this great Critick might in this paſſage have alluded to the defect under conſideration: But on the very point we have the expreſs teſtimony of Antiquity; for in the Frogs of Ariſtophanes there is a dramatick challenge between Æſchylus and Euripides on the ſubject of their Prologus: When the latter maintains the ſuperiority of his own, and recites different lines from the beginning of ſeveral of his Plays in ſupport of his allegation, the former conſtantly intercepts him, by cloſing the hemiſtick of each Iambick verſe with Ληκύθιον ἀπώλεσεν, "He has loſt his little oil-pot:" By this expreſſion Æſchylus humorouſly inſinuates, that Euripides

[11] Καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται. De Art. Poet. c. 13.

had

had debaſed the dignity [12] of his dramas by the idleneſs and monotony [13] of his Prologuſes: And when Bacchus, the preſiding Judge, in the concluſion of the ſcene pronounces his ſolemn ſentence, he informs Euripides, that the oil-pot in his Prologuſes is like a carnoſity in the eye [14]: If to this judgement of Ariſtophanes it ſhould be objected, that, as he was the decided enemy of Euripides, it can only prove the rancour of his reſentment, I reply, that the Comick Satiriſt would for his own intereſt attempt to wound his Adverſary in the moſt vulnerable part, according to the prevailing judgment of his moſt enlightened Contemporaries: The beſt apology for our Poet is not to deny the general truth of the accuſation, or to attempt to exculpate him entirely; but to aſſert, that though undoubtedly he unravels too much, he does not diſcloſe by his prophetick prelude all the intereſting events of the drama: Though other Plays are more fortunate in this reſpect than the Ion, yet this will furniſh ſufficient evidence to ſoften the glaring impropriety of the Prologus: Here Mercury does not foretell the intended poiſon of Ion,

[12] The Scholiaſt Biſetus on (V. 1232.) of this play of Ariſtophanes defines ληκύθιον to ſignify the lamp or receptacle of the oil: Hence metaphorically applied to all laborious and nocturnal lucubrations, and ſometimes to elevated diction and ſonorous words: Here therefore Æſchylus threatens Euripides with having ſpoiled the pompous majeſty of his Prologuſes; or, as others underſtand it, Æſchylus would inſinuate by this term, that he foils his rival by his own weapon, viz. by the flimſy and frivolous expreſſion of his low and awkward Prologuſes: Thus far the Scholiaſt: To this may be added, that Callimachus called tragedy Ληκύθιος μῦσα. (See Frag. Callim. a Bent. 319. ed. Ernes. vol. I. p. 548.) Hence Horace, Projicit ampullas, (De Art. Poet. v. 97.)

[13] He attacks (ſays the Scholiaſt, on V. 1250.) the uniformity of the beginnings of his dramas.

[14] (V. 1278.) The original, τὰ συκὰ, here implies a diſeaſe, which, according to the Scholiaſt, ariſes from a fleſhy ſubſtance in the eye.

nor the miraculous diſcovery of it, nor the ſentence of the Delphick Tribunal, nor the flight of Creuſa to the altar. From this objection to the Plot I ſhall proceed to another: This is the improbable ſuppoſition, that Ion ſhould have lived to the age of manhood according to his own expreſſion ἀνώνυμος [15], or unnamed: If he had befor received any appellation, this would have not prevented Xuthus from naming him Ion, as he now does [16], "becauſe he firſt met him when iſſuing from the temple [17]:" For by the law of Athens the Father was inveſted with the privilege of naming his child, not only originally, but of changing his name at any time after his birth, according to his own pleaſure [18]: Thus Euripides had a fair opportunity of avoiding the abſurdity of the preſent ſuppoſition, without loſing the opportunity of giving the appellation to Ion; which circumſtance perhaps might be built on ſome hiſtorical anecdote. The next objection to the Plot is of a nature more important: This is the anticipation by Creuſa of the diſcovery of her ſecret connexion with Apollo in the middle of the Play to the Chorus and the Tutor; which occaſions a repetition of it in the Cataſtrophe, to which it ought to have been reſerved, when her ſituation would naturally have extorted the delicate confeſſion in the

[15] V. 1372. [16] V. 661. [17] V. 662.

[18] The truth of this aſſertion appears from the oration of Demoſthenes againſt Bæotus on the ſubject of his name; where the plaintiff Mantitheus exclaims, "Come now, if your father thought proper that you ſhould either "continue to retain the original name he conferred on you, or choſe to alter "it to another, would it not appear reaſonable for him to exerciſe that "power?" And in the concluſion he expreſsly ſays, "the Law not only enables parents to annex whatever name they pleaſe to their children originally, but again to aboliſh and deſtroy it by publick ſolemnity, if they are ſo diſpoſed." (Ed. Reiſke, vol. 2. pars 1. p. 1003 & 1006.)

moment

moment of parental tranſport for the fortunate recovery of her loſt Infant: Neceſſity would then have obliged her to reveal, what Inclination alone does now; and ſhe might have been excited without this diſcovery to poiſon Ion, whom ſhe then imagined to be the ſpurious Son of her husband Xuthus, either from a principle of diſappointed private revenge, or of barbarous policy, to prevent the uſurpation of her hereditary throne by a Stranger: The management therefore of the Poet appears to me in this reſpect inartificial; and, if we conſider it philoſophically, perhaps unnatural: The decorum of female modeſty is violated; for would any woman in the ſituation of Creuſa thus voluntarily proclaim her own diſgrace? Would ſhe, in defiance of the moſt delicate ſentiment of the female mind, ſacrifice her own reputation, becauſe ſhe apprehended the ingratitude of her lover and her husband? What remains after this, but to exclaim in the words of Medea in Apollonius,

Ἐρρέτω αἰδώς,
Ἐρρέτω ἀγλαΐη. (Argon. l. 3. v. 785.)
Now farewell Shame,
Farewell Renown.

How charmingly, on the contrary, has Ovid painted the exceſſive reluctance of the chaſte and dying Lucretia to reveal even to her Father and to her Husband the audacious act of Tarquin; as it revolted ſo violently againſt the innate modeſty of her ſex:

Ter conata loqui, ter deſtitit; auſaque quartò
Non oculos adeò ſuſtulit illa ſuos;
Hoc quoque Tarquinio debebimus? eloquar, inquit,
Eloquar infelix dedecus ipſa meum:

Quàque poteſt, narrat; reſtabant ultima; flevit,
Et matronales erubuere genæ. (Faſt. l. 2. v. 824.)

The next defect in the plot, which I ſhall mention, is the prolix narrative of the Domeſtick of Creuſa to the Chorus in the intereſting moment, when he informs them of the diſcovery of the poiſon at the banquet: As accomplices in the crime of their royal Miſtreſs, they naturally expect to be involved in the ſame puniſhment, which threatens to be of the moſt formidable nature: The account therefore, inſtead of containing no leſs than 106 lines [19], ought to have been conciſe, and adapted to the anxiety of the hearers in this alarming interval of horror: How extremely unnatural is it to torture the Chorus with an impertinent deſcription of the tent, the figures of the Delphick tapeſtry, and the ceremonies of the banquet, while their minds muſt have been agitated in this ſtate of uncertainty! The Poet has here ſuffered his imagination to wanton in luxuriance at the expenſe of dramatick propriety; and the whole paſſage may be conſidered as a fair illuſtration of the beautiful cypreſs of Horace, elegantly deſigned, when the real object to be painted is a ſhipwreck:

Sed nunc non erat his locus, et fortaſſe cupreſſum
Scis ſimulare; quid hoc, ſi fractis enatat exſpes
Navibus, ære dato qui pingitur? (De Art. Poet. v. 21.)

This purple ſhred therefore muſt be condemned, as a rich but affected ornament miſplaced, and though it dazzles the eye, it revolts againſt the judgment. The laſt objection to the Plot, which I ſhall mention, is that of the machinery of

[19] From v. 1122 to v. 1229.

Minerva

Minerva in the cataſtrophe of the piece: It is evident, ſays Ariſtotle [20], "that the unravelling of the fable ought to happen from the ſubject itſelf, and not by the uſe of machinery, as in the Medea: But the machinery, if uſed, ſhould relate to things out of the drama itſelf, either to ſuch paſt events, which it is impoſſible for man to know, or to thoſe in future, which require prediction and explanation; for we admit, that the Gods can diſcern all things:" Hence we may collect, that Ariſtotle [21] diſapproved in general of machinery in the drama; but, if there introduced, he limits it to particular objects and circumſtances: If the introduction of Mercury in the Prologus be meaſured by this ſtandard of criticiſm, it muſt immediately be condemned, as defenceleſs; but this of Minerva in the cataſtrophe will be found to contain all thoſe circumſtances preſcribed by Ariſtotle and Horace;

Nec Deus interſit, niſi dignus vindice nodus
Inciderit. (De Art. Poet. v. 192.)

For the Goddeſs reveals to Ion the connexion of Apollo with Creuſa, palliates the reſponſe of the oracle, declares the reſolution of the God to diſcloſe the truth hereafter at Athens,

[20] Φανερὸν δὲ, ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτῆ δεῖ τῆ μύθε συμβαίνειν, καὶ μὴ ὥσπερ ἐν τῆ Μηδείᾳ ἀπὸ μηχανῆς· ἀλλὰ μηχανῆ χρήσιον ἐπὶ τὰ ἔξω τῆ δράματος, ἢ ὅσα πρὸ τῆ γέγονεν, ἃ οὐχ οἷόν τε ἄνθρωπον εἰδέναι, ἢ ὅσα ὕστερον, ἃ δεῖται προαγορεύσεως καὶ ἀγγελίας· ἅπαντα γὰρ ἀποδίδομεν τοῖς θεοῖς ὁρᾶν. (De Poet. c. 15.)

[21] We may alſo diſcover the opinion of Cicero on this ſubject; for he makes his Epicurean Philoſopher Velleius ſarcaſtically aſſert of the Profeſſors of other Sects, "that when unable to unfold the end of the argument, they have recourſe to a Deity, as the Tragick Poets:" Ut tragici poetæ, cum explicare argumenti exitum non poteſtis, confugitis ad Deum. (De Nat. Deor. l. 1. c. 20.) Hence it appears, that the Roman Orator condemned this mode of ſolving the cataſtrophe.

and

and foretells the future glory of Ion and his Deſcendents in Aſia and Europe. "There are but four pieces in Euripides, ſays Dacier [22], where the preſence of Gods is conducted with any regard to this rule of Ariſtotle: Thoſe are the Iphigenia in Tauris, the Helena, the Ion, and the Electra: And yet I am perſuaded that in thoſe very pieces Euripides could have diſcovered in his art other means of diſpenſing with theſe machines." Theſe are the principal defects, which appear to me in the conduct of the plot; but with all its imperfections it has many beauties to counterbalance them: The intended murder of a Son by his own Mother, and the threatened revenge of that very Son againſt his Parent, mutually unknown to each other, are, as the Pere Brumoy [23] obſerves, truly theatrical; and he ventures to call it, ce double projet de parricide [24]. This incident, according to the rules of

[22] Il n'y a proprement dans Euripide que quatre pieces, où la preſence des Dieux ſoit un peu ménagée, comme Ariſtote le preſcrit icy: c'eſt l'Iphigenie Taurique, l'Helene, l'Ion, & l'Electre. Encore ſuis-je perſuade que dans ces memes pieces Euripide auroit pû trouver dans ſon Art des moyens de ſe paſſer de ces machines. (Sur la Poet. d'Ariſt. c. 16. Rem. 19.)

[23] Tom. 5. Ion. p. 130 & 131.

[24] The word is thus uſed without any regard to its derivation by the beſt French authors to expreſs the murder of any near relation, and not that of a father only: In this ſenſe it occurs in Rouſſeau, Un mari parricide qui faiſoit enterrer ſa femme en vie. (La Nouv. Heloiſe, tom. 3. part 6. lett. 11.) Thus too parricide occurs in the Engliſh language; for Phædra, in the tragedy by Edmund Smith, miſtaking her huſband Theſeus for Lycon, offers to ſtab him; but being informed of her error, ſhe exclaims,

My Lord! O equal Heav'n!
Muſt each portentous moment riſe in crimes,
And ſallying life go off in parricide? (A. 5. p. 74. ed. 1719.)

According to this idea, Dr. Johnſon in his dictionary on this word obſerves, "that it ſignifies the murder of one to whom reverence is due;" and he cites the authority of Dryden. It is alſo very remarkable, that the ſame abuſe of the word is likewiſe to be found in the Latin Language, as appears from

of Ariſtotle, is of the fineſt quality, becauſe it happens between relations of the neareſt conſanguinity: And he expreſsly aſſerts [25], "that if a Mother kill a Son, or a Son a Mother, or if either of them attempt ſuch an action, this is a ſubject, which the Dramatick Poet ought to embrace:" This happy correſpondence in the Ion with the precept of this great maſter of criticiſm did not eſcape the penetration of Dacier [26] in his excellent remarks on the Poeticks of Ariſtotle; for he there obſerves, that both theſe intereſting circumſtances are found united in this play: "Il y a une piece d'Euripide, ou ces deux choſes ſe rencontrent en meme temps; la mere veut tuer ſon fils, & le fils veut faire mourir ſa mere: C'eſt l'Ion, ou Creuſe fait ſes efforts pour perdre ſon fils Ion qu'elle prend pour le batard de ſon mari Xuthus, & ou Ion veut faire mourir Creuſe, parce qu'elle lui avoit preparè du poiſon: ce double danger de deux perſonnes ſi proches, qui ne ſe connoiſſent pas, fait un effet admirable dans cette piece." As this atrocious act of murder between theſe near relations, mutually ignorant of each other, is not completed by execution, but fortunately prevented, we may alſo pro-

from a fragment of a Roman Tragedian, preſerved in Cicero: Here Medea is ſaid to have ſcattered the limbs of her brother, that, while her father was engaged in collecting them, ſhe herſelf might eſcape; and thus procured her own ſafety by this parricide of her near relation,

Sibi ſalutem ut familiari pareret parricidio. (De Nat. Deor. l. 3. c. 26.)

And the words of the Roman law, as cited by the ſame author, conſidered the ſacrilegious man as a parricide, Sacrum ſacrove commendatum qui clepſerit rapſeritque, parricida eſto. (De. Leg. l 2. c. 9.)

[25] Ὅταν δ' ἐν ταῖς φιλίαις ἐγγένηται τὰ πάθη· οἷον εἰ ἀδελφὸς ἀδελφὸν, ἢ υἱὸς πατέρα, ἢ μητὴρ υἱὸν, ἢ υἱὸς μητέρα ἀποκτείνῃ, ἢ μέλλῃ, ἢ τοιοῦτόν τι ἄλλο δρᾷ, ταῦτα ζητητέον. (De Poet. c. 14.)

[26] Rem. 6. ſur le chap. 15. de la Poet. d'Ariſt.

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nounce it by the ſame ſovereign deciſion of Ariſtotle [27] the moſt perfect of all the different modes of dramatick actions; for it has not any thing flagitious in it, and at the ſame time the remembrance is ſtriking: It alſo correſponds with thoſe admired inſtances, which he himſelf cites from Euripides; "ſuch as the diſcovery of Merope in his Creſphontes, preparing to kill her ſon, but before the completion of the act recognizing him; or that in his Iphigenia, where the ſiſter recollects her brother; or that in his Helle, when the Mother on the point of delivering her Son to his enemies diſcovers her miſtake:" But the circumſtance, which I moſt admire in the plot, is the noble effect in the cataſtrophe, when Creuſa, after ſheltering herſelf at the altar from the vengeance of her unknown ſon, ruſhes with the impetuoſity of maternal affection, as ſoon as ſhe diſcovers Ion from the caſket and its appendages to have been the infant, whom ſhe formerly expoſed: This ἀναγνώρισις [28], or remembrance, falls within the ſecond diviſion of the firſt ſpecies of thoſe five different modes, which Ariſtotle has diſcuſſed in the ſixteenth chapter of his Poeticks: I mean that by external and adventitious [29] tokens, "like the necklaces, or the little cradle in the piece called Tyro," to which he alludes; and as it is accompanied with

[27] Βέλτιον δὲ τὸ ἀγνοῆσαι μὴν πρᾶξαι, πράξαντα δὲ ἀναγνωρίσαι· τό τε γὰρ μιαρὸν οὐ πρόσεστι· καὶ ἡ ἀναγνώρισις ἐκπληκτικόν· κράτιστον δὲ τὸ τελευταῖον· λέγω δὲ οἷον ἐν τῷ Κρεσφόντῃ ἡ Μερόπη μέλλει τὸν υἱὸν ἀποκτείνειν, ἀποκτείνει δ' οὔ, ἀλλ' ἀνεγνώρισε· καὶ ἐν τῇ Ἰφιγενείᾳ ἡ ἀδελφὴ τὸν ἀδελφόν· καὶ ἐν τῇ Ἕλλῃ ὁ υἱὸς τὴν μητέρα ἐκδιδόναι μέλλων, ἀνεγνώρισεν. (De Poet. l. 14.)

[28] This is defined by Ariſtotle, the tranſition from ignorance to knowledge, producing the friendſhip or enmity of thoſe determined either for happineſs or miſery, Ἐξ ἀγνοίας εἰς γνῶσιν μεταβολὴ, ἢ εἰς φιλίαν ἢ ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυσυχίαν ὡρισμένων. (De Poet. c. 11.)

[29] Τὰ δὲ ἐκτὸς, τά τε περιδέραια, καὶ οἷον ἐν τῇ Τυροῖ διὰ τῆς σκάφης. (De Poet. c. 16.

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the περιπέτεια [30], or revolution of Fortune (Creuſa, one of the principal Perſons, being thus reſcued from danger) it is of the moſt beautiful ſort of ἀναγνώρισις, or remembrance, according to the judgment of this great Critick [31]; becauſe, ſays he, "it will produce either pity or terror, on the imitation of which the conſtitution of Tragedy is built:" This remembrance and revolution alſo ariſe from the fable and the preceding circumſtances with probability; which is another criterion of their excellence according to the ſame reſpectable authority [32]: As Ion was preparing to depart for Athens, it was natural that the Prieſteſs ſhould return the caſket, which leads to the unravelling of the plot. We come next to the conſideration of the characters. Since the chief beauty of this drama conſiſts in the ſeveral traits, which adorn its principal figure, I muſt develop the young Ion in order to prove my former aſſertion [33], that it is one of the moſt religious, virtuous [34], amiable, and tender characters, which poetry ever combined: This royal foundling ἀμήτωρ [35] ἀπάτωρ without father or mother conſiders himſelf, as the

[30] This is defined by Ariſtotle, the tranſition of things into the contrary extreme, ἡ εἰς τὸ ἐναντίον τῶν πρακτομένων μεταβολὴ. (De Poet. c. 11.)

[31] Καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα περιπέτειαι γίνωνται· ἡ γὰρ τοιαύτη ἀναγνώρισις, καὶ περιπέτεια, ἢ ἔλεον ἕξει, ἢ φόβον· ὧν πράξεων ἡ τραγῳδία μίμησις ὑπόκειται. (De Poet. c. 11.)

[32] Ταῦτα δὲ δεῖ γίνεσθαι ἐξ αὐτῆς τῆς συστάσεως τῦ μύθυ, ὥστε ἐκ τῶν προγεγενημένων, ἢ ἐξ ἀνάγκης, ἢ κατὰ τὸ εἰκὸς γίγνεσθαι ταῦτα. (De Poet. c. 10.) Πασῶν δὲ βελτίστη ἀναγνώρισις ἡ ἐξ αὐτῶν τῶν πραγμάτων, τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων. (Id. c. 16.)

[33] See the Preliminary Eſſay. (p. 8.)

[34] Among the four different ſpecies of tragedy, Ariſtotle reckons the moral one, ἡ δὲ ἠθικὴ, (De Poet. c. 18.) and Dacier, in his Remark on this paſſage, illuſtrates this aſſertion by the Ion: L'Ion d'Euripide me paroit une Tragedie implexe & morale, (Rem. 5. ſur. ch. 10.)

[35] V. 509.

ſervant

ſervant of the God [36]; under whoſe ſacred roof having been nurtured and trained he is impreſſed with the pureſt ſentiments of benevolent gratitude, diſplaying itſelf on every occaſion, and glowing with the brighteſt fervour of devotion: He declares his reſolution to ſerve the Votaries of his divine Benefactor [37]; he venerates his unknown Sire Apollo, as his foſter-father [38], and is reſolved to be indefatigable in his ſacred attention to the duties of the altar [39]; yet notwithſtanding the deepeſt ſenſe of religious principle ingrafted in his ſoul, his philanthropy is of the moſt univerſal nature: He is unwilling to kill any bird, though infeſting the conſecrated ſhrine, becauſe they were the prophetick meſſengers of the will of Gods to Men [40], in conformity to the received opinion of thoſe times, in which the flight of theſe animals was reverenced as ominous;

I would not kill thee,
'Twere pity, for to mortal man you bear
The meſſage of the Gods.

(Potter, v. 179.)

Though an Attendant on the temple, he is no bigot in religion, when it claſhes with morality: He revolts againſt the idea of injuſtice, charged by Creuſa on Apollo;

Not ſo; a mortal's baſeneſs he diſdains.

(Potter, v. 333.)

He complains of it [41], and cannot reconcile to his exalted conceptions of the divine nature the infirmity of human

[36] V. 123. 132. & 182. [37] V. 111.
[38] V. 136 & 138. [39] V. 135. [40] V. 180. [41] V. 356.

crimes,

crimes [42], nor the punishment of mortal transgressions by divine justice, when the avenging Gods are themselves criminal [43]: He severely censures the toleration of that established practise of protection at the altar, as unwisely contrived to shelter Iniquity, which ought certainly to be banished from it [44]; since the unhallowed Suppliant pollutes it, and the good become thus indiscriminately blended with the bad by the connivance of the Deity [45]: He rejects the attempt of Creusa, when she endeavours to palliate the response of the oracle, with this fine reply,

True is the God, his tripod else were vain.

Potter, v. 1589.

This is one of those noble passages, if we borrow the language of Longinus [46], "where the naked thought of itself, without words, challenges our admiration from its inherent grandeur." The resolution of Ion, in every situation, however exalted, is to cultivate virtue [47]; this sacred propensity

[42] V. 437.

[43] V. 443 & 450. An elegant epigram in the Anthologia justifies the amours of Mortals by the example of the Pagan Gods;

Εἴ μοὶ τὶς μέμψοιτο, δαεὶς ὅτι λάτρις ἔρωτος
Φοιβῶ, θηρεύειν ὄμμασιν ἰξὸν ἔχων,
Εἰδείη καὶ Ζῆνα, καὶ Ἄϊδα, τὸν τε θαλάσσης
Σκηπτοῦχον, μαλερῶν δεῖλον ἔοντα πόθων.
Εἰ δὲ θεοὶ τοιοίδε, θεοῖς δ' ἐπέπεσθαι
Ἀνθρώπους· τὶ θεῶν ἔργα μαθὼν ἀδικῶ; L. 7. ep. 180.

And this is the plausible argument of Chærea in Terence, when he beheld the picture of Jupiter, descending in a golden shower into the bosom of Danae;

Ego homuncio hoc non facerem? (Eun. a. 3. s. 5.)

And I, poor mortal man, not do the same! (Colman, Eun. a. 3. s. 6.)

[44] V. 1315. [45] V. 1319. [46] Ὅθεν καὶ φωνῆς δίκαια θαυμάζειλαί πολλὴ καθ' ἑαυτὴν ἡ ἔννοια δι' αὐτὸ τὸ μεγαλόφρον. (De Sub. sect. 9. p. 42. ed. Pearce.) [47] V. 440.

of inclination naturally throws around his mind the charm of philoſophical ſerenity: When Xuthus embraces him, as his Son, he yields only in obedience to the voice of the God [48]; and though allured by the promiſe of the King with the flattering expectation of wealth and ſovereignty, he balances in his own mind between the external form of elevated grandeur, with all its treacherous appearances [49], and the internal felicity of his future ſtate at Athens, when thus aggrandized; as obnoxious to the hatred of the inferior [50], the contempt of the wiſe [51], and the jealouſy of the ſuperior Citizens of that ſtate [52]: To theſe he adds the deteſtation of his ſuppoſed ſtep-mother Creuſa, as imagined childleſs [53] herſelf, and the fatal conſequences ariſing from the malignity of woman under this predicament [54]: Hence the fears of an exalted ſtation preſent themſelves to him [55], and are oppoſed to the calm enjoyment of retired life [56]: His reluctance to aſſociate with the wicked, and to deſert the good, which is a neceſſary precaution annexed to a throne, is extremely amiable [57]: He is an enemy of noiſe [58], and a lover of tranquillity [59]: He prizes leiſure as the greateſt bleſſing [60], reflects with pleaſure on the paſt employment of his life [61], and congratulates himſelf, that both law and nature conſpired to render him juſt [62]: He therefore begs leave to decline the intended honours from Xuthus [63], and ſolicits to live in the enjoyment

[48] V. 557. [49] V. 585 & 622. [50] V. 597. [51] V. 600.
[52] V. 603. [53] V. 610 & 613. [54] V. 616. 1025 & 1329.
[55] V. 624. [56] V. 625. [57] V. 628.
[58] V. 630. [59] V. 632.

[60] V. 634. Stiblinus in his note on this line obſerves, that Socrates aſſerted that leiſure was the moſt excellent of all poſſeſſions, according to that ſaying, ἡσυχία κάλλιστον. (See Ed. P. Stephens, 1602. vol. 1. p. 197.)

[61] V. 638. [62] V. 643. [63] V. 645.

of

of himſelf [64]. But compaſſion, another principal feature in this intereſting character, muſt not be forgot: His tender concern for the melancholy Creuſa, before he is apprized of the cauſe [65], his anxiety to be informed of her ſtory, his ſympathy when he has heard it [66], but, above all, his lamentation to Xuthus of her childleſs ſituation in the midſt of his own elevated proſperity [67], are emanations of the moſt feeling heart: His affectionate inclination to diſcover his Mother [68], which is neceſſary to compleat his own happineſs [69], and his reſpect for her perſon, though abſent and unknown, proves the inimitable excellence of Euripides in dramatick pathos. Such is the faint outline of the princely Ion, to whom we may apply that beautiful apoſtrophe, which the Chorus in the Athalie of Racine addreſſes to Joas, who, in many reſpects, as will be ſhewn hereafter, correſponds with Ion;

O bien heureux mille fois
L'Enfant, que le Seigneur aime,
Qui de bonne heure entend ſa voix,
Et que ce Dieu daigne inſtruire lui-meme!
Loin du monde élevè, de tous les dons des Cieux
Il eſt ornè dès ſa naiſſance;
Et du Mechant l'abord contagieux
N'altère point ſon innocence. (A. 2.)

After this delineation, the Reader will undoubtedly be ſurpriſed to find, that the epithet aſſigned by the Pere Brumoy [70] to the character of Ion is vindicatif or revengeful:

[64] V. 646. [65] V. 342. [66] V. 307. [67] V. 619.
[68] V. 563. [69] V. 670. [70] Tom. v. Ion, p. 130.

As this opinion muſt be entirely founded on his conduct in regard to Creuſa in the latter part of the play, I ſhould think it ungenerous and unfair, even if the aſſertion were well warranted, to conſider him in a partial point of view from a particular ſcene, and not from the contemplation of the whole play: But this aſperſion of the Critick will be found not to affect the Poet: Creuſa had been condemned by the univerſal ſuffrage of the Delphick Court, as guilty of intentional murder and ſacrilege, to an exemplary puniſhment: When Ion therefore, the innocent object of her cruel hatred, finds her ſheltered at the altar, to the mockery of law, and to the ſcandal of religion, he exclaims againſt the enormity of her crime, and the ſanction of aſylums: The manly ſpirit of his reſentment againſt a condemned and atrocious object throws a dignity around him, which raiſes the tragick effect of horror, leſt he ſhould ſacrifice his unknown Mother to his juſt indignation: However amiable his former tranquillity appeared, this elevation of paſſion animates the action of the drama with great ſucceſs: But with what humanity is he inſtantly ſoftened [71], when by means of the tokens he diſcovers the Parent in the Murderer! and with what tender ſoftneſs does he caution her againſt any impoſition on Apollo to cover her own diſgrace [72]! But if this criticiſm of the Pere Brumoy, reflecting on the character of Ion, were well founded, it would not conſtitute a dramatick blemiſh; for Ariſtotle [73] admirably obſerves, "that the man of the firſt degree of virtue or vice is not ſo much the proper object of Tragedy, as the mixed character between the two extremes:"

[71] V. 1438. [72] V. 1527. [73] Ο μεταξὺ ἄρα τούτων λοιπός· ἔστι δὲ τοιοῦτος, ὁ μήτε ἀρετῇ διαφέρων καὶ δικαιοσύνῃ. (De Poet. c. 13.)

But

But Dacier [74] in his remarks on this chapter of the Poeticks of Ariſtotle mentions among other plays of Euripides the Ion, as an exception to the eſtabliſhed rule of this great Critick in this reſpect; ſo that his opinion was directly contrary to that of Brumoy: And in another place Dacier [75] obſerves, "that what remarkably characterizes the tragick ſpirit of Euripides is, that in moſt of thoſe pieces, whoſe cataſtrophe is happy, he fails not to excite terror and compaſſion, and one may ſay, that the conſtitution of them is tragical." If there be any defect in this accompliſhed character, it may perhaps be an extent of knowledge in the young Ion beyond his years; though educated in the Delphick Temple, he knows every anecdote, relating to the family of Erichthonius and Erechtheus, as appears from his converſation with Creuſa; and even the ſerpents, the gift of Pallas, had not eſcaped his notice [76]: But by this artifice Euripides flatters the vanity of his countrymen, the Athenians, whoſe hiſtory he thus repreſents, univerſally known through all Græce;

[74] C'eſt une marque inconteſtable, que la Tragedie, qui imite l'action d'un homme, qui eſt ny bon ny méchant, ou qui eſt moins méchant que bon, eſt la plus parfaite & la plus belle. Il eſt certain qu' Eſchyle Sophocle & Euripide mettoient ſur la ſcene toutes ſortes d'avantures indifferemment. Nous avons encore dans Eſchyle les Perſes & les Suppliantes, qui ne ſont point dans l'idée qu' Ariſtote donne ici; nous avons dans Sophocle le Philoctéte; & dans Euripide l'Alceſte, les Suppliantes, le Rheſus, les Bacchantes, les Heraclides, l'Helene, & l'Ion, ſans compter toutes les autres pieces de ces trois Poetes que nous avons perdues, & dont les noms ſeuls, qui nous reſtent, marquent aſſez que la plûpart étoient fort éloignées de cette perfection qu' Ariſtote cherchoit. (Rem. 16. ſur le Chap. 13. p. 198.)

[75] Mais ce qui marque extremement l'eſprit tragique d' Euripide, c'eſt que dans la plupart de ces dernieres pieces, dont la fin eſt heureuſe, il ne laiſſe pas d'exciter la terreur & la compaſſion, & l'on peut dire que la conſtitution en eſt tragique. (Rem. 24. ſur le chap. 13. de la Poet. d'Ariſt.)

[76] V. 1428. See my note on that paſſage, and my annotation on the Greek text of (V. 271.)

and it muſt be confeſſed, that the employment of Ion is almoſt a vindication; for he may be ſuppoſed to have gathered his intelligence in regard to this illuſtrious family from his converſation with the Votaries of the God, whoſe Oracle, as the reſort of all ſtrangers, may be conſidered as the centre of information: But he appears in his diſcourſe to Xuthus to have been well verſed in the laws of Athens [77], and in the policy of civil government; on the ſubject of which he diſcourſes like an experienced Senator [78], whoſe principles are very enlightened; and had he been diſciplined in the moral ſchool of Socrates, inſtead of ſweeping the ſhrine of Apollo, his philoſophy could ſcarcely have been more chaſtened, or his ſentiments more ſublime [79]: If therefore we do not attribute this ſuperior knowledge of Ion to the particular inſpiration of his divine Father, there will appear a little violation of that excellent precept of Ariſtotle [80] and of Horace [81], which preſcribes to each age its particular manners. If we paſs to the character of Creuſa, in the contemplation of this Queen of Athens, we muſt firſt diveſt ourſelves of that natural antipathy, which the more refined ſyſtem of cultivated ſociety, in the preſent æra of mankind, will inevitably raiſe againſt her: The Mother of an Infant, expoſed by her own hand, could no more be tolerated on a modern theatre of enlightened Europeans, than the miſtreſs of an Heathen God:

[77] V. 592. [78] V. 595. [79] V. 645.

[80] Δεύτερον δὲ τὰ ἁρμόττοντα. (De Poet. c. 15.) Faire les mœurs convenables, ſays Dacier in his note on this paſſage, c'eſt donner à chaque perſonnage ce qui lui convient, le faire agir & parler ſelon ſon age, ſon etat, & ſa condition.

[81] Ætatis cujuſque notandi ſunt tibi mores. De Art. Poet. v. 156.
Semper in adjunctis, ævoque morabimur aptis. Id. v. 178.

If

If our Religion inſtantly diſdained the one, our Humanity would recoil againſt the other with equal violence: It might perhaps be owing to this cauſe, that Dacier [82] on Ariſtotle aſſerts, that the ſubject of the Ion would by no means ſucceed at preſent. But the Ancient Poets are not to be condemned by the tribunal of modern Opinion; for the actions of men in every age ought to be tried by the impartial ſtandard of their contemporary laws and cuſtoms. According to the Pagan creed of gallantry, Creuſa was forced by the God Apollo: Her fault was therefore involuntary, as the effect of neceſſity; nor was the ſubſequent expoſure of her Infant, who, ſhe had reaſon to flatter herſelf, would be preſerved by his immortal Father, ſo uncommon an act in thoſe days, as to excite that horror, which nature, unbiaſſed by example, would inſpire: Notwithſtanding this objection to a modern Reader, the art of Euripides is wonderful, who has contrived to paint Creuſa often amiable even to him: This magick effect is produced by the delicate ſtrokes of his commanding pathos: On her firſt arrival at Delphi ſhe drops a tear [83]; and when Ion tells her of his orphan ſituation, that he never knew his Mother, ſhe feels the natural pang of ſympathy;

Wretched, whoe'er ſhe be, is ſhe that bore thee."
(V. 316.)

But the yearnings of nature for her own loſt Infant are ſtill even more intereſting: When ſhe relates the fatal ſtory of

[82] Le ſujet n'eſt point d'ailleurs entierement conforme aux regles d'Ariſtote, & ne reuſſiroit nullement aujourd'hui. (Rem. 6. ſur le Chap. 15. de la Poet. d'Ariſt. p. 222. ed. 1692.)

[83] V. 246.

her misfortunes, the imagination of the Parent recoils at the idea of her expoſed babe, now pictured before her;

Hadſt thou but ſeen him ſtretch his little hands.
(V. 961.)

And when the Tutor demands,

Seeking thy breaſt, or reaching to thy arms?
(V. 962.)

Her reply in the original Greek [84] has an uncommon effect; for ſhe points to her boſom, and in one word ſays, "Here:" Every Reader muſt feel for himſelf the charming effect of this expreſſive and natural ſimplicity, and ſubſcribe to the opinion of Dacier [85]; "Perſonne ne connoit mieux qu'Euripide le chemin du cœur, & ne place plus à propos les paroles tendres & affectueuſes qui peuvent arracher les larmes aux plus endurcis." We next proceed to the conſideration of the character of the Chorus, which will beſt be contemplated by a review of the Choral ſongs: Theſe breathe a ſpirit of the moſt animated Lyrick Poetry; and have all the propriety of a cloſe connexion with the immediate ſubject of the drama; from the circumſtances of which, united with the ſituation of the ſpeaker, they ſpring: I will examine them in their order. As the cauſe of the viſit of Xuthus and Creuſa to the Delphick oracle was the misfortune of her barrenneſs, the Chorus, who are Athenian women, and the female Attendants of their Queen, naturally invoke in their firſt ſong the Heathen Goddeſs, who preſided over parturition [86], and their

[84] V. 063. [85] Rem. 28. ſur le Chap. 13. de la Poet. d'Ariſt.
[86] V. 452.

tutelary

tutelary Minerva [87], that they would conſpire to bleſs their royal Sovereigns with iſſue [88]; Hence by an eaſy and beautiful tranſition they extol the happineſs of the married ſtate,

When round the Father's hearth a race
In blooming luſtre ſprings.

(V. 475)

The comforts ariſing from a numerous offspring to thoſe in proſperity, the ſecurity in adverſity both to their Parents and their Country, and the delightful amuſement of training the infant-mind in the path of education are painted in this moral picture in very lively colours. Every Reader muſt here recollect the Pſalmiſt [89]; "Lo, children are an heritage of the "Lord, and the fruit of the womb are his reward. As "arrows are in the hands of a mighty man, ſo are children of "the youth: Happy is the man that hath his quiver full of "them; they ſhall not be aſhamed, but they ſhall ſpeak with "the enemies in the gate:" But among the fragments of our Poet's Danae ſome charming lines on this intereſting ſubject are preſerved, which I humbly ſubmit to the Reader tranſlated in imitation of the ſtile of Milton;

"Γύναι φίλον μὲν φέγγος ἠλίᾳ τόδε
"Καλὸν δὲ πόντῳ χεῦμ' ἰδεῖν εὐήνεμον,
"Γῆ τ' ἠρινὸν θάλλουσα, πλούσιον θ' ὕδωρ,
"Πόλλων τ' ἔπαινον ἐξί μοι λέξαι καλων.
"Ἀλλ' ὧδὲν ὅτω λαμπρὸν, ὧδ' ἰδεῖν καλὸν,
"Ὡς τοῖς ἄπαισι χ' πόθῳ δεδηγμένοις
"Παίδων νεογνῶν ἐν δόμοις ἰδεῖν φαός."

V. 120. ed. Barnes, p. 443.

[87] V. 453. [88] V. 470. [89] Pſalm 127. v. 3, 4, 5.

Sweet

Sweet is the lovely bluſh of orient morn,
And the ſmooth ſurface of the blue ſerene
In ocean's mirror; ſweet the fragrant earth
Array'd in vernal bloom, pleaſant the ſtream
Rolling its grateful tide after ſoft ſhowers,
And other viſions the gay Muſe could dream;
But neither orient morn, "when ſhe aſcends
With charm of earlieſt dawn," nor blue ſerene
On the unruffled forehead of the deep,
Nor vernal earth, nor river's ſwelling pride,
Nor all thoſe viſions the gay Muſe could dream,
So ſweetly raviſh the delighted eye,
Or bathe the ſoul in bliſs ſo exquiſite,
As the far-beaming light from infant heir
To the fond Parent, whoſe ſoft yearning heart
Full many a day has pined in deep diſpair.

But to return to the ſubject of the Choral Song: Hence the Chorus by a delicate connexion of ideas paſſes from this ſcene of connubial felicity to the contraſt of thoſe miſeries, proceeding from an illicit embrace; of which the expoſure of wretched Infants, a prey to birds and beaſts of famine, is the fatal conſequence [90]; Thus they condemn the intercourſe of Gods with mortal Women, as Hiſtory and Fame conſpired to prove the uniform unhappineſs of ſuch connexions [91]: This is the latent union in the train of ideas of the Epode with the Strope and Antiſtrophe, and which is by no means obvious at firſt ſight. The ſecond Choral ſong follows the acknowledgment of Ion by Xuthus, as his Son; and, as this

[90] V. 505. [91] V. 509.

diſcovery

diſcovery was made in the preſence of the Chorus, he enjoins profound ſecrecy of it under penalty of death [91]: This was an event, apparently fatal to the intereſt of their beloved and native Queen Creuſa, to whom, from principles of duty and patriotiſm, they are moſt affectionately attached [92]: Hence they anticipate her future ſorrows, ariſing from the felicity of her huſband [93], compared with her own childleſs ſituation [94]; and are naturally tempted, from the circumſtances attending the young Ion [95] and the obſcurity of the oracle, to ſuſpect a fraud [96], as a ſpecious contrivance of Xuthus and this Miniſter of the temple [97]: Fired at the idea of this impoſition [98], and the ingratitude of the King to their royal Miſtreſs, they embrace the bold deſign of revealing to her the ſecret [99], and imprecate divine vengeance againſt the Authors of this baſe ſtratagem [100]: They alſo profeſs the utmoſt veneration at the ſame time for the honours and ancient

[91] V. 667. [92] V. 567. 648. & 858. [93] V. 679.
[94] V. 680. [95] V. 683. [96] V. 686. [97] V. 692.

[98] This ſuppoſition by the Chorus of a fraud in the Delphick Oracle is curiouſly illuſtrated by the following obſervation of Fontenelle in his Hiſtoire des Oracles (c. 7.) "If (ſays he) in the middle of Græce, which re-echoed on all ſides with oracles, we had aſſerted they were nothing but Impoſtors, we ſhould not have aſtoniſhed any one with the boldneſs of the propoſition; nor ſhould we have had any occaſion to take any ſteps to advance it with ſecrecy: He then adds, that the Philoſophers of Græce were divided in their opinions in regard to the Oracles: The Platoniſts and Stoicks ſupported them; but the Cynicks, the Peripateticks, and the Epicureans openly ridiculed them." This obſervation is of great importance to palliate at leaſt, if not to juſtify, the ſuſpicion of the Chorus: And if Demoſthenes in the Senate of Athens could accuſe the Pythian Prieſteſs with the charge of φιλιππίζειν of being corrupted with the gold of Philip of Macedon, why might not the Athenian Women in this play venture without much impiety to ſuſpect an oracular fraud under the very ſuſpicious circumſtances of the caſe? Demoſthenes quidem, qui abhinc annos ccc prope fuit, jam tum φιλιππίζειν Pythiam dicebat, id eſt, quaſi cum Philippo facere; hoc autem eò ſpectabat ut eam a Philippo corruptam diceret. (Cicero de Divin. l. ii. c. 57. ſ. 118.)

[99] V. 695. [100] V. 704.

line

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[90] V. 505. [91] V. 509.

diſcovery

diſcovery was made in the preſence of the Chorus, he enjoins profound ſecrecy of it under penalty of death [91]: This was an event, apparently fatal to the intereſt of their beloved and native Queen Creuſa, to whom, from principles of duty and patriotiſm, they are moſt affectionately attached [92]: Hence they anticipate her future ſorrows, ariſing from the felicity of her huſband [93], compared with her own childleſs ſituation [94]; and are naturally tempted, from the circumſtances attending the young Ion [95] and the obſcurity of the oracle, to ſuſpect a fraud [96], as a ſpecious contrivance of Xuthus and this Miniſter of the temple [97]: Fired at the idea of this impoſition [98], and the ingratitude of the King to their royal Miſtreſs, they embrace the bold deſign of revealing to her the ſecret [99], and imprecate divine vengeance againſt the Authors of this baſe ſtratagem [100]: They alſo profeſs the utmoſt veneration at the ſame time for the honours and ancient

[91] V. 667. [92] V. 567. 648. & 858. [93] V. 679.
[94] V. 680. [95] V. 683. [96] V. 686. [97] V. 692.

[98] This ſuppoſition by the Chorus of a fraud in the Delphick Oracle is curiouſly illuſtrated by the following obſervation of Fontenelle in his Hiſtoire des Oracles (c. 7.) "If (ſays he) in the middle of Græce, which re-echoed on all ſides with oracles, we had aſſerted they were nothing but Impoſtors, we ſhould not have aſtoniſhed any one with the boldneſs of the propoſition; nor ſhould we have had any occaſion to take any ſteps to advance it with ſecrecy: He then adds, that the Philoſophers of Græce were divided in their opinions in regard to the Oracles: The Platoniſts and Stoicks ſupported them; but the Cynicks, the Peripateticks, and the Epicureans openly ridiculed them." This obſervation is of great importance to palliate at leaſt, if not to juſtify, the ſuſpicion of the Chorus: And if Demoſthenes in the Senate of Athens could accuſe the Pythian Prieſteſs with the charge of φιλιππίζειν of being corrupted with the gold of Philip of Macedon, why might not the Athenian Women in this play venture without much impiety to ſuſpect an oracular fraud under the very ſuſpicious circumſtances of the caſe? Demoſthenes quidem, qui abhinc annos ccc prope fuit, jam tum φιλιππίζειν Pythiam dicebat, id eſt, quaſi cum Philippo facere; hoc autem eò ſpectabat ut eam a Philippo corruptam diceret. (Cicero de Divin. l. ii. c. 57. ſ. 118.)

[99] V. 695. [100] V. 704.

line

line of Erechtheus[1]: But an objection may ariſe againſt this reſolution of the Chorus to reveal the ſecret, and the actual diſcovery of it in the following ſcene to Creuſa: Is not this a direct violation of that dramatick rule preſcribed by Horace, commanding a ſacred taciturnity in the obſervance of ſecrets, as an ingredient in the character of the Chorus?

Ille tegat commiſſa. (Ars. Poet. v. 200.)

Since the Conſtitution of the Græcian drama had the Chorus interwoven in its texture, and demanded the preſence of Spectators and Actors, united together on the Stage, there is great wiſdom implied in this eſſential quality annexed to them by the Roman Poet: Without this degree of confidence, attached to them by the Perſons of the Play, they would have been conſidered as Spies, before whom common prudence would have dictated a reſerve, inconſiſtent with the freedom of the Poet in the management of his plot: Thus they would have fettered the fable of the Ancients, as much as they would now do the imagination of the Moderns: Let us therefore conſider, what can be ſaid for Euripides in this inſtance, without attempting to infringe the eſtabliſhed propriety of the general rule: Theſe Women were the Companions of their Queen, the κέρκιδος δέλευμα πιςὸν[2], employed in her palace in all female taſks, and addreſſed under the appellation of ſlaves[3]; Their attachment was of the moſt cordial quality[4], which they openly profeſs in the preſence of Xuthus[5]; ſo that he could ſcarcely conceive a poſſibility

[1] V. 723. [2] V. 748. [3] V. 983 & 1109.
[4] V. 858. [5] V. 567 & 649.

of

of their ſilence: And their magnanimity in contempt of death, which they declare they would twice ſuffer ſooner than not diſcloſe the ſecret [6], founded, as they imagine, on a fraud, and fatal to the family of their own Queen [7], breaths a ſpirit of ancient heroiſm: Their ſilence therefore in a patriotick view might have been conſidered as criminal by Athenian Spectators: But the real cauſe of their violation of taciturnity is undoubtedly the great advantage, which the Poet hence derived in the conduct of his plot; for it was neceſſary that Creuſa ſhould have been informed of the voice of the oracle, as the drama turns upon this point; and what inſtrument was there of conveyance ſo proper and natural as that of the female Chorus? Their third Choral ſong, which follows the diſcovery and the conſequent deſign of Creuſa to poiſon Ion at the banquet, contains an invocation to Hecate for the ſucceſs of it [8], and an aſſertion, that, if the preſent attempt fail, future ſtratagems of death would certainly be planned againſt this Intruder [9]; as ſuch an uſurpation on the ancient rights of her family could never be ſuffered by the Queen [10]: The next Strophe by an awful appeal to ſeveral powers [11] paints the ignominy, which Athens would endure, if this,

Ὁ Φοίβειος ἀλάτας. (V. 1089.)

This Delphick Vagrant hope to ſeize the throne.
(V. 1118.)

After this the Antiſtrophe, in a vein of refined ſarcaſm, exclaims to the Bards, who, as Men, had often ſung the illicit amours of women [12], to invert their poetical ſtrains [13], and

[6] V. 760. [7] V. 1057. [8] V. 1048. [9] V. 1064.
[10] V. 1073. [11] V. 1074. [12] V. 1092. [13] V. 1097.

to paint their own vices with a palinodia or [14] recantation [15], ſince the royal Xuthus had been guilty of the baſeſt inattention and infidelity to Creuſa [16], and had thus produced a ſpurious ſon [17]: It is remarkable in this laſt declaration, how the female Chorus, either through the overſight or artifice of the Poet, aſſerts a deliberate falſhood; for Xuthus had in their preſence ſolemnly declared to Ion, that he muſt have begot him during the orgies of Bacchus in a frolick of youth [18]; and to the direct queſtion, whether it was ſince his marriage with the daughter of Erechtheus [19], he replies, that ſince that event he has never had any unlawful connexion [20]: None of the Commentators have remarked this palpable diſregard of truth. But the Chorus here deſerves to be condemned for a crime of a much deeper die; from the heavy imputation of which no Apologiſt of humanity can pretend to reſcue them. Inſtead of giving moral advice in the ſpirit of that excellent rule preſcribed for their dramatick conduct;

> Ille bonis faveatque & conſilietur amicè,
> Et regat iratos, & amet peccare timentes.
>
> Hor. Ars Poet. (V. 197.)

They have rendered themſelves the criminal aſſociates of their guilty Queen in her intended murder of the innocent

[14] Thus the female Chorus in Medea;

> To merit juſt the vocal Muſe
> Shall change her ancient vein;
> Nor faithleſs woman more accuſe
> In ev'ry taunting ſtrain.
>
> (Potter, v. 455.)

[15] V. 1096. [16] V. 1102. [17] V. 1105. [18] V. 544.
[19] V. 546. [20] Id.

Ion;

Ion; and have not only given a ſanction by their ſilent knowledge to the wilful act of poiſon, which in their ſituation, as ſlaves, to have concealed would have admitted a ſoftening alleviation, but have ſolemnly invoked the infernal Proſerpine to aid the helliſh deſign: They therefore conſider themſelves as involved in the ſame cauſe and fate with Creuſa [21], and when informed of the conſequences ariſing from the diſcovery of the plot, they ſtand ſelf-condemned, and acknowledge the juſtice of the ſentence decreed by the tribunal of Delphi: There is ſome truth therefore in the obſervation of the Pere Brumoy [22], that the Chorus is peu vertueux. The other characters of Xuthus and the Tutor require but little conſideration: The former is amiable, and ſhews a tenderneſs for Creuſa in the concealment of Ion [23]: The other is an old Villain of the moſt abandoned principles; he adviſes [24] his royal Miſtreſs to murder her Husband [25], to fire the temple of Delphi [26], and to kill Ion [27]: Had the Poet executed poetical juſtice on him, when detected in the mainour, ἐπ' αὐτοφώρῳ [28], Humanity would have rejoiced at the ſacrifice. The ſentiments, by which the Characters in poetry are diſplayed, are ſo cloſely connected together with them, that they are mutually illuſtrated; ſo that ſeveral beauties, and ſome few defects, already mentioned, may be applied to this

[21] V. 1114. [22] V. 1249. [23] Tom. v. Ion, p. 130.

[24] It is worthy of obſervation, that Creuſa and the Tutor converſe with each other in verſes, conſiſting each of one line alternately, from (V. 938 to 1028) in the original, and from (V. 970 to 1060) in the Tranſlation, which is no leſs in both than 90 lines of continued dialogue in a uniformity of metre. No modern theatre would admit a converſation on the ſtage ſo circumſtanced, and it would be curious to trace, whether the latent cauſe of this remarkable difference ſprings from modern manners or modern languages compared with thoſe of the Ancients.

[25] V. 845. [26] V. 974. [27] V. 1026 [28] V. 1214.

title.

title. But there remains an objection ſtill unnoticed, which is the equivocation of our Author in regard to the expreſſion of the Oracle: Mercury, in the Prologus, uſes the word πεφυκέναι [29], which implies, that Apollo will inform Xuthus, that Ion was begot by him; and thus the King repeats the ſame word, as the voice of the Oracle [30]; and when Ion expreſsly aſks him,

Σὸν γέγωτ' ἢ δῶρον ἄλλως; (V. 537.)
Born ſo, or by ſome other
Preſented? (V. 547.)

Xuthus immediately replies,

Δῶρον ὅμως σ' ἐξ ἐμοῦ. (V. 437.)
Tho' a preſent, born my ſon. (V. 547.)

Thus Ion, underſtanding it, aſks of Creuſa, how Apollo could give his own ſon to Xuthus, and ſolemnly declare that he was begot by the latter [31]? Upon this ſhe flatly denies the expreſſion of πεφυκέναι. (V. 1534.)

Not born the ſon of Xuthus; but he gives thee
Born of himſelf. (V. 1588.)

Still this evaſion in the mouth of the Queen may be juſtified, and eſpecially, as the religious Ion rejects the ſophiſtry of it with ſuch a noble diſdain [32]: But what ſhall we ſay to the Goddeſs Minerva, who, at the deſire of the God, contradicts the obvious meaning of the oracular words; and declares to Ion, that Apollo gave him to Xuthus ἐ φύσασι σέ, (V. 1561.)

Not as the Author of thy being. (V. 1614.)

[29] V. 70. [30] V. 536. [31] V. 1533. [32] V. 1537.

And

And ſhe even adds a ſanction to the fraud of the Oracle by commanding Creuſa to guard the ſecret, that Xuthus may continue pleaſed in his error [33]: Après tout, ſays the Pere Brumoy [34], Apollon eſt ſeducteur, Minerve entremetteuſe, & Xuthus duppe: It muſt be owned there is truth, as well as humour in this French obſervation: Our Poet might eaſily have contrived a ſet of words in conformity to the obliquity of the Loxias Apollo [35], which would have involved a double meaning: This would have ſaved the reputation of the God, and preſerved the morality of the Drama: Euripides himſelf ſeems to be conſcious of this latent defect, for he makes Minerva declare, that it was the intention of Apollo to reveal the truth at Athens [36]. Another objection in point of ſentiment is the ſanction of this Goddeſs to the conduct of the amorous God;

"Well hath Apollo quitted him in all."

(V. 1648.)

Is this a declaration, which ought to flow from the mouth of the ſage and chaſte Minerva, and would an Athenian Theatre be edified by this divine leſſon? The Apothegm of the Chorus, which concludes the Play, is alſo too general, for it does not ſpring from the Drama itſelf: Is not Creuſa,

[33] V. 1602. [34] Tom. 5. Ion, p. 130.

[35] Thus Ægeus in our Author's Medea expreſsly ſays, that the God anſwered to him,

Words of dark import and inexplicable.

(Potter, v. 734.)

We have an inſtance of the metaphorical darkneſs of the oracle in the Phœniſſæ. (V. 414.) See alſo Cicero de Divin. l. 2. c. 56. ſ. 115. and the Preliminary Eſſay on the Ion, p. 23.

[36] V. 1567.

who conſented to poiſon Ion, rendered happy by the event? and yet the general aſſertion is, that the wicked are never proſperous. The laſt head of my critical diſcuſſion is the language. It is extremely hazardous for a Modern Critick to venture a ſingle objection againſt the diction of an ancient Poet, whoſe ſtile is ſo pure, elegant, and chaſte, as that of our Author. In every Language there are little niceties, which none but natives can ever feel; and the utmoſt diffidence ought always to be uſed, when the adventurous ſtranger dares to launch into this dangerous ſea of Criticiſm: The latent imperceptible rocks are continually under him, and every moment he is liable to be ſhipwrecked on error: The only compaſs, which can here guide him, is Common Reaſon, deriving her authority from the knowledge of things, of which the words of all languages are only ſymbols. Where a Poet departs from the ſimple diction of proſe, and ſoars into the elevated region of poetry, he is obliged to borrow ſimiles and metaphors [37] in order to embelliſh his ſubject: But in the combination of theſe adorning [38] figures he is not to indulge the romantick flight of a wild imagination, ungoverned and unreſtrained by any laws: I will analyze a bold expreſſion in this play, and try if it can bear the teſt. The Chorus addreſſes the river Cephiſus under the appellation of

Ὦ ταυρόμορφον ὄμμα Κεφίσου. (V. 1261.)

[37] The moſt excellent of all figures, according to a fine obſervation of Ariſtotle, is the metaphor; for it is impoſſible to receive this alone from another, and it is the mark of a noble genius; ſince to ſucceed in metaphor is to diſcern the reſemblances of things: Τὸ δὲ μέγιστον τὸ μεταφορικὸν εἶναι· μόνον γὰρ τοῦτο οὔτε παρ' ἄλλου ἐστὶ λαβεῖν, εὐφυΐας τε σημεῖον ἐστί· τὸ γὰρ εὖ μεταφέρειν, τὸ ὅμοιον θεωρεῖν ἐστί. (De Poet. c. 22.)

[38] Enim verò jam majore curâ doceat tropos omnes, quibus præcipuè non poema modo, ſed etiam oratio ornatur. (Quint. Inſt. Orat. l. 1. c. 8.)

Here

Here the ὄμμα, or eye, applied to a river, perſonifies it by a metaphor, extremely common among the Greeks; and ſo far there is no objection: But then the epithet ταυρόμορφον introduces another metaphor, incompatible with the former; for how is it poſſible to juſtify,

"O thou eye of Cephiſus reſembling the form of a Bull."

The Tauriformis Aufidus of Horace [39] literally correſponds with this expreſſion of Euripides, without introducing that falſe aſſemblage of ideas, which I here condemn: And the abſurd confuſion, ariſing from this mixed metaphor, may fairly be illuſtrated by the ποδώκες ὄμμα, or the ſwift-footed eye of Æſchylus [40], and by the following inſtance from Milton;

What heart of rock could long
Dry-ey'd behold? (Par. Loſt. B. II. v. 495.)

There is one more expreſſion in the play, which for a diſrent reaſon I ſhall venture to condemn. When Ion finds Creuſa after the Delphick ſentence paſſed upon her, he orders her to be arreſted, that ſhe may be darted down Parnaſſus by a leap from the rock, like a quoit;

Ὅθεν πέτραιον ἅλμα δισκευθήσεται. (V. 1268.)

Or as ſoftened by the Tranſlator,

As down the craggy precipice ſhe bounds. (V. 1314.)

Now here I conceive there is an inſulting and comick levity, inconſiſtent with the dignity of the Tragick Muſe: It reminds me of that witticiſm in Milton, where Satan ludicrouſly exclaims to his mates, that the angels

Into ſtrange vagaries fell,
As they would dance. (Par. Loſt, B. VI. V. 615.)

[39] L. 4. Od. 14. V. 25. [40] Sep. Cont. Theb. V. 629.

This Addiſon [41] has juſtly condemned, as the moſt exceptionable paſſage in the whole poem. Having now concluded my obſervations on the Plot, Characters, Sentiments, and Language of the Ion, it remains only to mention in this Eſſay, according to my propoſed plan, thoſe plays compoſed on the ſame ſubject for the Græcian, Roman, or Modern European Theatres. "The ſubjects for Tragedies, ſays Ariſtotle [42], are not numerous; for the Poets deriving them not from Art, but from Fortune, diſcovered ſuch events, as were adapted to their fables; and therefore they are obliged to have recourſe to thoſe families, in which ſuch events happened." Here Dacier [43] remarks, "that all the dramatick pieces of the poets were either drawn from hiſtory or Græcian fables; which proves that Euripides did not invent the ſubject of his Iphigenia in Tauris, nor that of his Helena, and Ion; for Ariſtotle would not then have failed to have complimented the Poet in this reſpect:" Though this obſervation is true in general, yet the inference is rather hazarded; for it does not appear, that Euripides actually borrowed the whole Plot of the Ion from any hiſtorical record now extant, or from any Dramatick Predeceſſor: We may collect however from Heſychius [44] and Stobæus [45], that his Contemporary Sophocles alſo compoſed a play on this title; and Athenæus [46]

[41] Spect. N° 279.

[42] Οὐ περὶ πολλὰὶ γίνη ἀι τραγῳδίαι εἰσὶ· ζηλοῦνλες γὰρ οὐκ ἀπὸ τέχνης, ἀλλ' ἀπὸ τύχης, εὗρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς μύθοις· ἀναγκάζονται δὲ ἐπὶ ταύτας τὰς οἰκίας ἁπαντᾶν, ὅσαις τὰ τοιαῦτα συμβέβηκε πάθη. (De Poet. c. 14)

[43] Toutes leurs pieces étoient tirées, ou de l'Hiſtoire ou des Fables Grecques, ce qui prouve qu' Euripide n'avoit pas inventé le ſujet de ſon Iphigenie Taurique ni celui de ſon Helene & de ſon Ion, car Ariſtote n'auroit pes manqué d'en faire honneur à ce Poete. (Rem. 27. ſur le chap. 15. de Poet. d'Ariſt. p. 239. ed. 1692.)

[44] Vox χερσίνη. [45] Serm. 52 & 101. See alſo Meurſius Sophoc. p. 58.

[46] L. 10. c. 4. p. 417.

mentions

mentions two lines of a comedy of Eubulus of the name of Ion; but this I apprehend had no correſpondence with the ſubject of the Tragedians. Scriverius in his [47] Collectanea Veterum Tragicorum has inſerted four lines, as belonging to the Ion of Accius; but it ſeems to me very dubious, whether he is not miſtaken in the title; for the ſecond of theſe four lines occurs in Macrobius [48], where it is referred to the Minotaur of Accius: I have not been able to diſcover, that any other Roman Dramatick Author adopted this ſubject: Nor is there any complete tragedy on the French ſtage, which can properly be ſaid to be derived from this Ion of Euripides: The character of Joas in the Athalie of Racine has before been mentioned [49], as bearing a ſtrong reſemblance to the royal Foundling of Athens: Both are Princes of the laſt ſurviving branch of the moſt illuſtrious families; the one of Judah, and the other of Erechtheus: Both in their infancy were reſcued from death by a Prieſteſs, the one by the Delphick Pythia, the other by the Jewiſh Jehoſheba [50]: Both received their religious education in the vicinity of the temple, and were employed in their attendance on the ſacred ceremonies: Both at laſt diſcovered their original parentage; and both were elevated to the dignity [51] of their reſpective Anceſtors: But the Ion of Euripides, in point of dramatick compoſition, is as far ſuperior to the Joas of Racine, as the Athalie of the latter to the Creuſa of the former: Since the principal characters differ, they cannot be compared together, and one play is the chef d'œuvre of the French Stage, while the other

[47] P. 122. ed. 1620.
[48] Saturn. l. 6. c. 5.
[49] See page 227.
[50] Kings, b. 2. c. 11. v. 2 & 3. Chron. b. 2. c. 22. v. 11 & 12.
[51] But Ion never actually mounted the throne of Attica, as proved in my Note on (V. 1572.)

is far from claiming the point of perfection among the Greeks. On the Italian Theatre Apoſtolo Zeno [52] has written an opera of Gioas, conſiſting of two parts; and Metaſtaſio has alſo compoſed another opera of this title of Gioas, Rè di Giuda; in which Sebia the Mother of the young Prince is introduced, and an intereſting ſcene paſſes between the Parent and the Son, when unknown to each other, as in Euripides [53]. But there is an Engliſh Tragedy, expreſsly written on the foundation of the Ion of Euripides, by Mr. Whitehead the preſent Poet Laureat: This was firſt acted in the year 1754, and is intitled Creuſa, Queen of Athens: The Modern Poet has been forced to alter the ſtory, and to arrange the plot very differently from the original; In order to comply with the delicacy of manners in this refined æra, which would ſcarcely admit the character of a violated Princeſs, he has introduced Nicander the firſt huſband of his Heroine: To avoid the reſentment of her Father Erechtheus he flies with her infant child to Delphi; and there, aſſuming the name of Aletes, he educates the young Ion under the title of Ilyſſus: But having dropped in his paſſage a bloody garment to circulate the report of his own murder, Creuſa, concluding him dead, marries Xuthus, and not having children by him comes to conſult the Oracle: Here the ſtory proceeds with little variation from the original; for Ilyſſus being declared by the Pythia at the ſuggeſtion of Aletes heir to the crown of Athens, Creuſa is perſuaded by an old Athenian Phorbas to poiſon him at the banquet: Before this event can take place, Aletes diſcovers himſelf to Creuſa, as Nicander, and alſo informs her, that Ilyſſus is

[52] (Poeſie ſacre Drammat. Ed. Venez. 1735. p. 191.) [53] See N° 21. p. 110.

Ion: Upon this intelligence ſhe flies immediately to reſcue him; and having obtained the oath of Xuthus, that Ilyſſus ſhould be king of Athens, ſhe ſwallows herſelf the poiſon, conceiving death the only refuge in her ſituation: Aletes, ruſhing to the reſcue of Xuthus and Ilyſſus, attempted to be killed by Phorbas, is mortally wounded and dies on the ſtage. Such is the outline of the Engliſh Play, which has refined with judgement in ſome parts on the original, and in others departed from it at the expenſe of dramatick effect: The intereſt, which Creuſa, ſtruck with the features of the young Ilyſſus, at firſt feels, is well imagined, and the animated Character of the patriotick Phorbas is far beyond that cold Aſſaſſin the Tutor: But the fine accidental diſcovery of the Son by his Mother in the Græcian Poet is ſunk into the voluntary declaration of the Huſband in our Engliſh Author: And where is the meditated revenge of Ion, the flight of Creuſa to the altar, and her abrupt departure from it? Inſtead of them, the unnatural poiſon of the Queen by herſelf and the tragical death of the innocent Nicander, killed by an accidental engagement, which the Spectator only knows by narration, are ſubſtituted: It muſt be confeſſed however, that the cataſtrophe was very difficult to be managed, occaſioned by the circumſtance of introducing the character of the firſt wedded partner of Creuſa; for how could this Lady, in the ſingular predicament of beholding two living huſbands at once, be ſuffered on the ſtage without dying to ſave her decorum? But Aletes, her firſt lover, falls by a poetical ſacrifice, leſt the cataſtrophe ſhould be too tragical, if Creuſa, who had two husbands when living, ſhould not have the conſolation

of one to accompany her to the regions of the dead; ne τραγικώτερον fieret Philumenam ſpretam relinquere ſine ſponſo [54]. Notwithſtanding theſe blemiſhes the Play abounds with many natural ſentiments and an elegant flow of language, which will amply recompenſe the Reader for the pleaſure of the peruſal, though the Spectator would require ſomething more natural in its repreſentation.

[54] Theſe are the words of Donatus on Terence, where he obſerves, that the Roman Poet added the Character of Charinus in the Andria, which was not in the original of Menander. (A. 2. f. 1. p. 38. ed. 1536.)

ANNO-

ANNOTATIONS on the GREEK TEXT.

Verſe 41. Ἀνιππεύοντος.

THE Poet under the imagery of this word paints the Sun riding in his chariot, and performing his diurnal revolution: As the expreſſion in regard to time is indefinite, it may equally relate to the early riſing of the Sun, and to the elevation in his meridian altitude: Dr. Muſgrave is therefore miſtaken in referring it to the latter, rather than the former, and in ſuppoſing that any amendment is neceſſary: Brodæus explains it, Sole in orbe curſum ſuum conficiente, ac hemiſphærium noſtrum aſcendente. (In. Eurip. Annot. p. 100.)

Verſe 83. Ἥλιος ἤδη λάμπει.

The conſtruction, ſays Heath [1], requires us to read ἡλίῳ: I ſee no neceſſity for it, for if λάμπει may not be uſed in an active ſenſe, as explained by Brodæus [2], Facit ut currus ejus fulgeat, I would point the firſt line with a comma, and render the verſion of the paſſage in the following manner;

Ecce currus ſplendidi quadrigarum,
Jam ſol fulget per terram.

[1] Not. in Trag. Græc. p. 135. [2] Id. p. 101.

Verſe

Verse Ἡμέραν

88. Ἁψῖδα.

The ἁψῖδες are defined by Hesychius τὰ κύκλα τῶν τρόχων, or the circumference of the wheels: And ἁψῖδα is here used by Euripides to express the circular orb of the sun's chariot: Thus in his Hippolytus he says,

Ἁψῖδα πέτρῳ προσβάλων ὀχήματος. (V. 1233.)

And in a fragment of our Poet, preserved by Longinus[1], Apollo in his address to Phaeton applies it to his chariot as here, Ἁψῖδα σὴν κάτω διήσει. In regard to the word ἡμέραν Reiske[2] interprets it as an adjective, mortalibus cupitum, instead of the substantive ἡμέραν diem: This sense will save the necessity of those emendations, mentioned both in the Notes of Barnes and Musgrave.

Verse 90. Πέταται.

Here Dr. Musgrave, calling πέταται a word of no authority, proposes to alter it into πέτεται; but I find the former word in a similar sense of volat, twice used by Aristophanes in his Birds[3]: It also occurs in the Anthologia[4],

Ἡμῖν δ' οὐ πέταται τοῦτο τὸ παιδάριον.

And it is regularly derived from πέταμαι, which is to be found in the Lexicon of H. Stephens. (Vol. I. p. 1723.)

[1] De Subl. sect. 15.
[2] Animad. ad Eurip. p. 145.
[3] Aves. V. 574 & 575.
[4] L. 1. c. 7.

Verse

Verſe 98. Στόμα τ' ἔυφημον.

The ſolemnity of this expreſſion among the Greeks, correſponds to the favete linguis among the Romans: It implies a ſacred regard in the language of Antient Devotion: The Græcians were remarkably attentive to this important circumſtance, that no inauſpicious ill-omened word ſhould eſcape the unguarded lips of the votary on any ſolemn act: Thus Callimachus awfully proclaims in his hymn to Apollo,

Εὐφημεῖτ' αἴονλες ἐπ' Ἀπόλλωνος ἀοιδῇ. (V. 17.)

And when Horace aſſumes the majeſtick charecter of the conſecrated Prieſt of the Muſes, he exclaims

Favete linguis. (Carm. l. 3. Od. 1. v. 2.)

But the following paſſage from Cicero is the beſt illuſtration of this ſubject; Neque ſolùm deorum voces Pythagorei obſervitaverunt, ſed etiam hominum, quæ vocant omina; quæ majores noſtri, quia valere cenſebant, idcirco omnibus rebus agendis, *Quod bonum, fauſtum, felix, fortunatumque eſſet*, præfabantur: rebuſque divinis, quæ publicè fierent, ut *faverent linguis* imperabatur. De Divin. l. 1. c. 45. ſ. 102.

Thus Ovid,

Linguis animiſque favete,
Nunc dicenda bono ſunt bona verba die.

See alſo my Note on (V. 1189.) and the Bacchæ of our Poet. (V. 70.)

Verſe

Verſe 101. Ἰδίας.

Inſtead of this word Dr. Muſgrave conjectures, that we ought to read ἐδίας propitious; becauſe he aſſerts, that it would be extraordinary, if the miniſters, here addreſſed by Ion, did not ſpeak to thoſe, who came to conſult the Oracle, propriâ linguâ, in their own native tongue: But the term ἰδίας emphatically alludes to the act of the ſubordinate prieſts expounding and decyphering into their proper acceptation the equivocal reſponſes of the Pythian Prieſteſs: Thus Brodæus[1] obſerves, Datum enim oraculum, quod et plurimum obſcurum ancepſque erat, explicabant ſacerdotes.

Verſe 120. Μυχοὺς ἱερὰν Φόβαν.

The word Φόβαν is here governed by τεύχεσι; ſo that there is no neceſſity for the emendation of Heath into Φόβα, who aſſerts it is neceſſary for the ſake of the conſtruction. (Not. in Trag. Græc. p. 135.)

Verſe 138. Τὸν δ' ὠφέλιμον.

The alteration propoſed by Dr. Muſgrave into τὸ δ' ὠφέλιμον, and his tranſlation of the paſſage, appears to me far inferior to the obvious acceptation, which implies, that Ion conſiders his Benefactor Apollo as his Father: And as Φοίβε may refer to πατέρος, I ſee no abſolute neceſſity for the emendation of Heath into Φοῖβον. (Id. p. 135)

[1] In Eurip. Annot. p. 101. See alſo my Preliminary Eſſay, p. 24.

Verſe 166. Παρὰ τε πτέρυγας.

This paſſage is undoubtedly corrupt, ſince the ſentence obviouſly requires a verb inſtead of the preposition παρὰ. It was corrected by Scaliger into πάρεγε πτέρυγας in the ſenſe of prætervolare; but Dr. Muſgrave queſtions (and I think with reaſon) whether this expreſſion would be Greek: He therefore propoſes another alteration into παρασῦε agita, which he builds on the authority of the words σῦε [1] σᾶ in Ariſtophanes, applied to a Bird; but this I apprehend is not ſufficient to eſtabliſh the compound word παρασύω, which is no where to be found: The Editor in his Supplement [2] ſeems himſelf to abandon it, for he ſuggeſts another emendation, Ἆ ἆ ῥάττε πτέρυγας, ah, ah, alas plaude: This appears to me equally exceptionable as the former, ſince neither the word or phraſe is proved to admit of this interpretation: The natural reading appears to be Αἰρὲ τε πτέρυγας tolle pennas, which I offer as my conjecture.

Verſe 172. Εὐναίας Καρφηρὰς.

The common interpretation of this paſſage tranſlates εὐναίας nidum, as a ſubſtantive, and καρφηρὰς as an adjective, implying ex feſtucis factum, or a neſt made of pieces of ſtraw. But εὐναίας, as ſynonymous with εὐνὴ, has no authority to ſupport it; and it is uſed, as an adjective, not as a ſubſtantive,

[1] Aves, v. 574 & 575.

[2] Vol. 3. p. 533.

tive, by our Poet in his Hippolytus [1], εὐναία δέδεται ψυχά, and alſo in his Iphigenia in Tauris [2] εὐναίων πηδαλίων. Heſychius has καρφυλαὶ [3] a ſubſtantive, which he defines to be a neſt made of dry pieces of wood, and cites the Ion of Euripides for the very word: This at preſent is no where to be found in this play, and conſequently we may fairly preſume, that it was the true and original reading in this paſſage: Heſychius has alſo another word καρφύραι [4], which he explains to mean the ſmall ſhoots of branches; and this is a ſenſe extremely adapted to the preſent occaſion: Εὐναίας will then be underſtood in its proper ſenſe, as an adjective, importing abſconditos, or the well-concealed neſt under the battlements. Since the above Note was written, I find from Dr. Muſgrave's remarks, that Weſſelingius, Editor of Diodorus Siculus, has there anticipated the laſt of theſe propoſed alterations καρφύρας; and on a reference to his Note [5] I diſcover, that Arnaldus [6], on the ſame authority of Heſychius, had alſo ſubſtituted in this line of Euripides the former word καρφυλὰς: Conſequently both theſe emendations have been anticipated. Leſt the Reader ſhould be ſurpriſed at this circumſtance, it may not perhaps be improper to inform him, that I was naturally induced to conſult my Lexicon, obſerving two adjectives here coupled together, and when I looked for καρφηρὰς, both the other words ſoon preſented themſelves to my eye with a ſenſe extremely appoſite: On ſo reſpectable an authority as that of Heſychius, καρφυλὰς ought to be inſerted in the printed editions of our Poet, ſince it appears to me no longer dubious, but certain.

[1] V. 160. [2] V. 432. [3] Καρφυλαὶ, αἱ ἐκ τῶν ξηρῶν ξύλων γινόμεναι κοῖται· Εὐριπίδης Ἴωνι. [4] Καρφύραι νοσσιαὶ θάμνοι. [5] Vol. 2. p. 105. [6] Lect. l. 1. 11. p. 76.

Verſe

Verſe 189. Καλλιβλέφαρον φῶς.

The original epithet was καλλίφαρον, which was rejected by all the Commentators, as a word of no authority and unintelligible: In its place they have ſubſtituted καλλιβλέφαρον, which Barnes has admitted into the text, and tranſlates it acutum lumen: It properly ſignifies the ointment for the eyelids in order to render them beautiful, and in this ſenſe is tranſlated by Pliny: But it appears to me in this paſſage as exceptionable, as the word they have exploded, and introduces an additional ſyllable into the metre. Dr. Muſgrave has propoſed to read κάλλει λιπαρὸν or φιαρὸν φῶς in alluſion to the rays of light, reflected from the gilding of the temple: But ſince the publication of his edition he has thought of another emendation, which I had his conſent here to mention: In the preceding line but one he alters γε into μ̓ε, and inſtead of καλλίφαρον φῶς he reads Βάλλει λιπαρὸν φῶς, Dives lux me percutit, or as we ſay in Engliſh, the light ſtrikes me. There can be no doubt of the Latinity of the expreſſion, ſince we find in Horace,

Nec tam Lariſſæ percuſſit campus opimæ.
(L. 1. Od. 7. V. 11.)

And for the idiom of it in Greek Dr. Muſgrave cites Philoſtratus [1], in the life of Apollonius, who ſpeaking of a certain ſtone ſays, "if it be ſeen by day, it ſtrikes the eyes with a

[1] L. 3. c. 46. ed. Olear. p. 133.

great

great number of coruſcations," εἰ δὲ μεθ' ἡμέραν ὁρῶτο, βάλλει τὰς ὀφθαλμὰς μαρμαρυγαῖς μυρίαις. To this authority the following line of Homer may not improperly be added;

Ἥλιος μὲν ἔπειτα νέον προσέβαλλεν ἀρούρας. (V. 421.)

As I have a right to propoſe my own conjecture, I ſubmit to the Reader, whether inſtead of καλλίφαεσσιν we ought not to read καλλίναον φῶς pulchrè fluens lumen, the beautiful flow of light from the temples or ſtatues: This will exactly correſpond with the original metre, from which all the other emendations depart; and this epithet is uſed by our Poet in his Alceſtis [2] and in his Medea [3].

Verſe 235. Παλλάδος.

This and the following line in the edition of Barnes is given to Creuſa inſtead of the Chorus, though he acknowledges, that at firſt he was of a different opinion; but he conceived from the expreſſion of παῖσας δ' ἀμφὶ τὰς being in the plural number, that Ion was referred to the domeſticks of Creuſa by her for farther information. I cannot admit the inference as neceſſary, becauſe the Chorus might ſpeak of their Queen in the plural number, as a mark of additional reſpect, of which there are frequent inſtances; and therefore there is no occaſion for the alteration of Reiſke [1] of the words into the ſingular; or perhaps they might allude to Creuſa now entering and probably accompanied with a train of other Attendants beſides themſelves. The expreſſion alſo of τῶν ἐμῶν τυράννων, or my Sovereigns, ſeems better adapted to

[2] V. 589. [3] V. 585. [1] Anim. in Eurip. p. 146.

the

the mouth of the Chorus than to that of the royal Creuſa; Thus Ion immediately accoſts her in the ſubſequent ſpeech, according to this idea: Dr. Muſgrave in his edition has given theſe lines to the Chorus, and he mentions the authority of one manuſcript in ſupport of it.

Verſe 265. Πρὸς θεῶν.

Though both the Cambridge and Oxford Editor have annexed the mark of interrogation to the Latin verſion of this line, yet they have omitted to inſert it in the Greek text; but the ſentence obviouſly requires it, as Heath juſtly obſerves.

Verſe 271. Νομίζεται.

This word will admit the ſenſe of "ut recepti moris eſt, according to the received cuſtom;" and is thus uſed by Æſchylus [1] and Ariſtophanes [2]. I mention this circumſtance, becauſe Dr. Muſgrave aſſerts, that he does not rightly comprehend it, and has therefore propoſed a very unneceſſary emendation of ῥυθμίζεται.

Verſe 286. Τί μοι.

As the firſt ſyllable in τιμᾶ is always long, it conſtitutes a ſpondee in the ſecond foot, which is inadmiſſible in the

[1] Eum. v. 32. [2] Plutus, v. 625.

Iambick meaſure: To remedy this eſſential defect of metre, Scaliger propoſed to read in this paſſage τί μοι; but Dr. Muſgrave juſt before his death informed me, that in order to prevent the open vowel he propoſed to inſert τί μοι γ'. Since this is omitted in his edition, I have here mentioned it.

Verſe 324. Τάλαινά σ' ἡ τεκοῦσ', ἥ τίς ποτ' ἦν ἄρα.

Here again the metre is defective from the ſpondee in the fourth foot of the Iambick verſe: Both Heath and Muſgrave have paſſed it over in ſilence; but Barnes in his Note has mentioned the tranſpoſition of the words propoſed by Scaliger, Τάλαινά γ' ἄρα σ' ἡ τεκοῦσ' ἥτις ποτ' ἦν. There is a much eaſier amendment, which obviouſly preſents itſelf, and I am ſurprized that it has eſcaped the Commentators: Inſtead of τεκοῦσ' ἥ τίς why ſhould we not read τεκοῦσα τίς?

Verſe 337. Ἆρα.

As the ſentence does not demand an interrogation, this word is erroneouſly circumflexed in the edition of Barnes: It is rightly printed in that of Muſgrave; but he omits to mention the alteration.

Verſe 396. Διακονοῦσα.

The authority of Sophocles, where Διακονεῖσθαι begins an Iambick verſe in his Philoctetes [1], may be here added to that

[1] V. 290.

teſtimony

teſtimony of Διάκονος in the Cyclops[2] of our Poet, mentioned by Canter, Barnes, and Muſgrave, in ſupport of the metre of the ſecond ſyllable as long.

Verſe 411. Συμβόλαισι.

The Poet delicately alludes by this expreſſion to the matrimonial connexion of Xuthus and Creuſa, and not to their former commerce with Trophonius, as Heath[3] underſtands it.

Verſe 500. Ὕμνων Ὅταν αὐλείοις.

I ſee no neceſſity for this emendation of Scaliger, inſerted into the text of the Cambridge Editor, when the original reading was αὐλίοις. Ariſtophanes alludes to this cave of Pan at Athens, and uſes the very word αὐλίον.

Ἡ τῦ Πανὸς ἐςὶ τ' αὐλίον. (Lyſiſt. v. 722.)

Inſtead of the ſubſtantive ὕμνων, Reiſke[4] ingeniouſly propoſes to read ὑμνῶν the participle.

Verſe 529. Οὐ τρέχων ὁ μῦθος.

The ſenſe of this line, as printed in the different editions of Barnes and Muſgrave, is very different: The former by annexing the mark of interrogation at the end has given a

[2] V. 31. [3] Not. in Trag. p. 136. [4] Animad. ad Eurip. p. 149.

ſpirited verſion: The latter by making a pauſe at οὐ and deſtroying the interrogation at the end has deadened the force of the paſſage.

Verſe 549. Διὰ μακρᾶς.

Here Brodæus [1] aſſerts, that Euripides alludes to the cave of Macrai; but there is no occaſion to charge our Poet with this equivocal witticiſm.

Verſe 595. Πόλιος.

The Attick Genitive Caſe, here admiſſible inſtead of πολέως, which the metre rejects, is πόλεος, as rightly printed in the edition of Muſgrave: This word occurs in Sophocles [2], and is uſed in three different places of Euripides [3]; but the Ionick πόλιος in the Greek tragedians has no authority to ſupport it.

Verſe 624. Περιβλέπων θιὰν.

The propoſed emendation of Reiſke [4] of μυῶν, inſtead of θιὰν in this paſſage, whoſe poetical verſion he then renders, "circumſpiciens præ metu trahit vitam murium trepidorum," deſerves our ſevereſt animadverſion for its extreme abſurdity: This German Commentator, like the fabulous mountain of Horace [5], is literally delivered of a mouſe.

[1] In Ion. Annot. p. 107. [2] Antig. V. 168.
[3] Ion. v. 932. Supplices, v. 30. Erechtheus, v. 74. ed. Barnes, p. 467.
[4] Anim. ad. Eurip. p. 151. [5] Ars Poet. v. 143.

Verſe

Verſe 631. Θεῶν δ' ἐν εὐχαῖς.

The ſenſe of this paſſage, which has ſo variouſly tormented the Commentators, ſeems to imply, that Ion was ſubſervient to the grief and joy of mortals in their prayers to the God, himſelf unaffected with any painful ſenſation: This interpretation correſponds with the manuſcript reading of ἢ γόοισιν.

Verſe 737. Ἐκγόνες.

If we apply this word to the ſubſequent αὐτόχθονας, inſtead of the preceding παλαίους, and render the verſion according to Heath [1], ex ipſâ terrâ ortos, we ſhall avoid the objection of Reiſke [2] and Muſgrave [3] to the Latin Tranſlation of Barnes, who aſſerts, that it does not ſignify majores or anceſtors, but implies deſcendents: And it muſt be allowed, that it occurs in this ſenſe in the Hippolytus [4], Heraclidæ [5], and Hercules [6] Furens of our Poet.

Verſe 743. Περιφερῆ.

This word, tranſlated lubricum by Barnes, and flexuoſum by Muſgrave, ſignifies στρογγυλὸν, or circular, as defined by Heſychius and Suidas; hence we derive the periphery of a circle: If this genuine ſenſe cannot be here admitted, I ſub-

[1] Not. in Ion. p. 138.
[2] Ad Eurip. Ion. p. 151.
[3] On V. 749 in his edition.
[4] V. 822 & 876.
[5] V. 450.
[6] V. 1034.

mit whether we ought not to read παραίφορον, which has the ſanction of Euripides in his Hecuba, παραφόρῳ ποδὶ [7] : This is there explained by the Scholiaſt, παραφερομένῳ καὶ οὐκ ὀρθῶς βαδίζοντι, in alluſion to the uncertainty of the ſtep: This idea would exactly correſpond with the neceſſary ſenſe required in this paſſage: And it is remarkable, that παραφερῆ was in the margin of Scaliger's and Heinſius's book; as we are informed by the Cambridge Editor; but Heath [8] juſtly obſerves, that there is no ſuch word: He explains however περιφερῆ, quicquid autem rotundum eſt, aſcenſu etiam arduum eſt: Perhaps it may be juſtified, as the wandering ſtep, ſince Heſychius defines περιφέρομαι by πλανᾶται.

Verſe 883. Κέρασιν.

Brodæus [1] tranſlates the word by nervis or the ſtrings; and Heath [2] ſuppoſes that it may allude to the plectrum or bow: but Julius Pollux [3], enumerating the diſtinct parts of inſtruments, mentions the νευραὶ, κέρατα, πλῆκτρον, as different: Theſe Criticks are therefore miſtaken: The true ſenſe is well explained in the Note of Dr. Muſgrave.

Verſe 1109. Ξύνδυλε.

This word is erroneouſly printed both in the editions of Barnes and Muſgrave: It ought to be σύνδυλε.

[7] V. 1050.
[8] Not. in Ion, p. 138.
[1] In Ion. Annot. p. 111.
[2] Not. in Ion, p. 139.
[3] L. 4. c. 9. ſec. 62.

Verſe

Verſe 1416. Ἡ τόλμα γε σε.

The laſt ſyllable of τόλμα in this line muſt conſiſtently with the metre be conſidered as long, as conſtituting a Spondee, and not a Trochee: Yet in this very play it occurs in another line, where the Iambick meaſure in the ſecond foot abſolutely requires it to be ſhort,

Ἦ τόλμα πᾶσ' ἔνεστιν. (V. 1264.)

This is the true metre, and therefore in the preſent line there is an eſſential defect, which no Editor or Commentator to my knowledge has remarked: It may eaſily be corrected, by changing only the order of two words, and by reading,

Ἦ γε τόλμα σε.

Verſe 1424. Ἰδέ. τόδ' ἔσθ' ὕφασμα, θέσφαθ' ὡς ἐυρίσκομεν.

The Latin verſion of θέσφαθ', in the edition of Barnes, is rendered by fatalia; and by Heath [1] quaſi divinitus dicta eſſent: Neither of theſe ſenſes connects well with the preceding ὕφασμα, and Dr. Muſgrave obſerves, that in one Manuſcript there were traces of the letter μ: He therefore ſubſtitutes δέσμα θ': But I would rather read ςέμμαθ', which is the very word before uſed by Creuſa in a former line of this ſcene, and applied to the ſame ſubject,

Ω ςέμμαθ' ἱερὰ. (V. 1389.)

[1] Not. in Ion, p. 142.

There is the following obſervation in the margin of that Euripides, uſed by Milton, relative to this and the preceding line: "Κἀκκρασπεδῶ τȣτ', ſupple ὕφασμα, quod in verſum ſequentem ex margine irrepſit, cum melius abeſſet, ſic enim metrum erit integrum, Ἴδȣ τόδ' ἐςὶ."

MVSEVM BRITANNICVM